

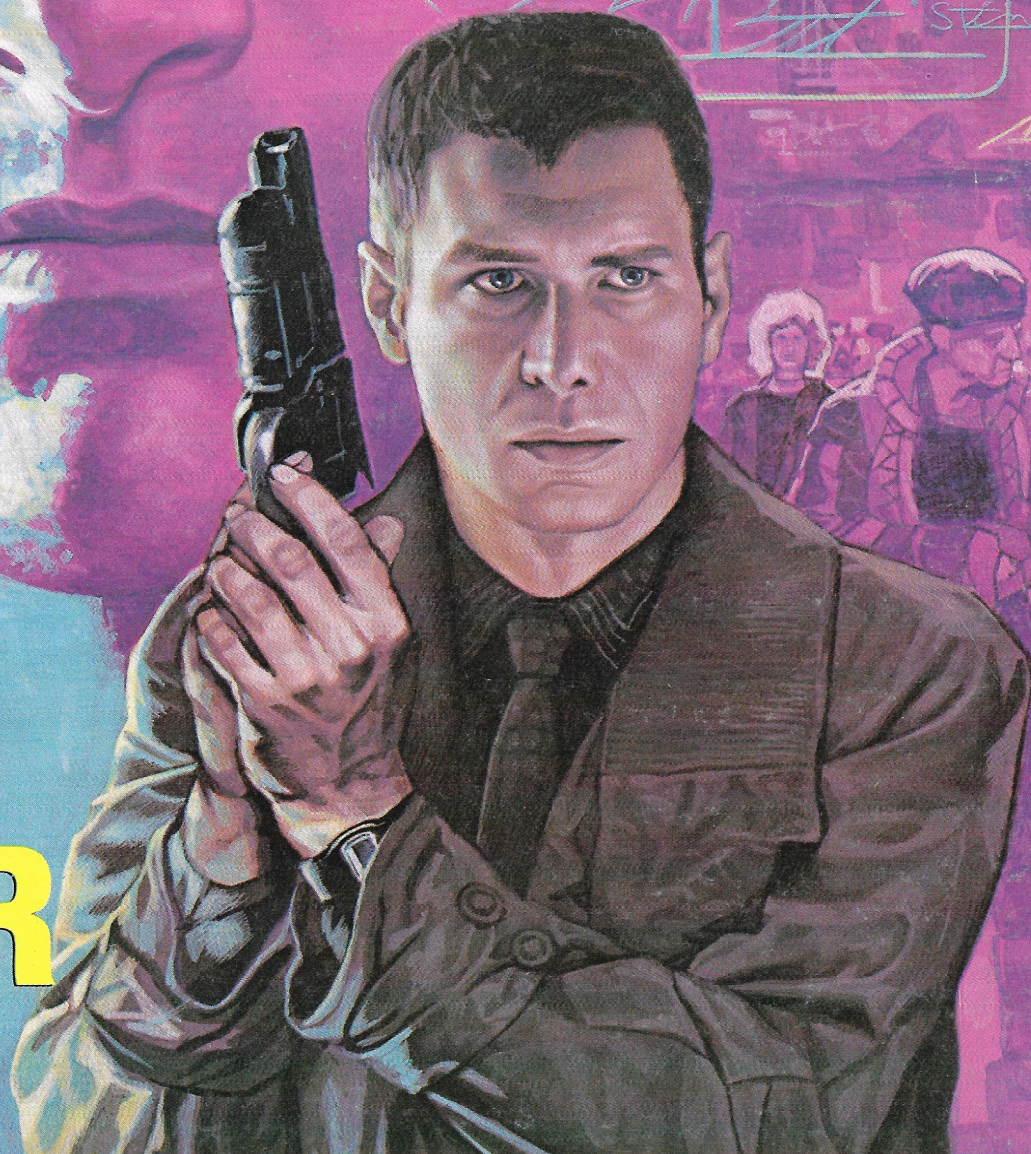
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THE WRATH OF KHAN
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Ridley Scott's
**BLADE
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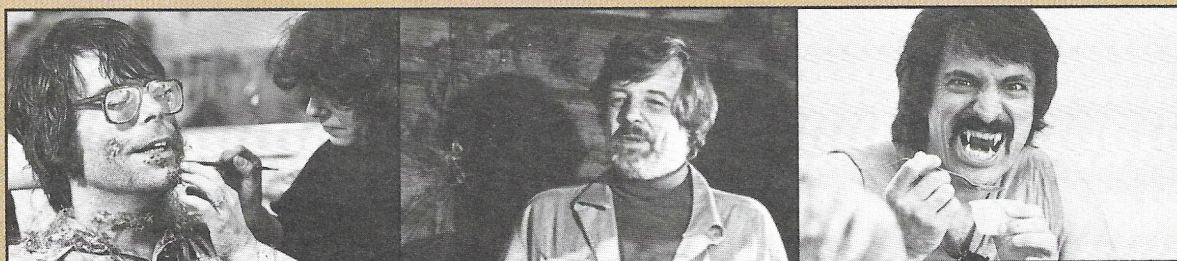
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VOL 12 NO 5/VOL 12 NO 6

The magazine with a "Sense of Wonder."

JULY-AUGUST, 1982

We've never had two cover stories before, mainly because our cover stories are so long and detailed that we only have space for one each issue. But we felt that Ridley Scott's **BLADE RUNNER** and the new **STAR TREK** movie, **THE WRATH OF KHAN** both deserved issue-length articles. Since the films are being released only a few weeks apart, featuring both on the cover of a *double issue* seemed the only timely, practical solution.

Paul M. Sammon, who provided our exclusive multi-issue coverage on the filming of **CONAN THE BARBARIAN**, has kept close tabs on the production of **BLADE RUNNER** for the past 18 months. His article details how director Ridley Scott's collaboration with effects master Douglas Trumbull has resulted in the most convincing evocation of a future world ever filmed.

Kay Anderson's article on **STAR TREK: THE WRATH OF KHAN**, however, came together at the virtual last minute. With the movie itself only beginning principal photography last November, and that under a shroud of secrecy, Anderson wasn't permitted access to key creative people until filming wrapped in February. That made for a very harried three months of interviewing, writing and editing, including a trip by Anderson up to ILM, the film's special effects supplier in San Rafael, California.

Normally, on such short notice, and with **BLADE RUNNER** already set as the subject of our July-August issue, we wouldn't have gone to all the bother. But **STAR TREK** is special, to me, and to a lot of other fans who found among its weekly episodes some of the best science fiction ever filmed.

Free of censorship and the budgetary strictures of television, **STAR TREK** has even greater potential as a series of feature films. **STAR TREK II**, filmed on a moderate budget by the television wing of Paramount (virtually assuring its commercial success), could be the start of something good, all over again.

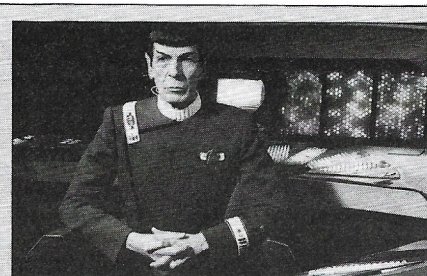
Frederick S. Clarke



20 BLADE RUNNER

"There are certain moments," explains director Ridley Scott, "where the background can be as important as the actor." That's frequently the case in this \$15 million adaptation of Philip K. Dick's classic novel, for which Scott created a frighteningly real tableau of urban life in the year 2019 A.D.

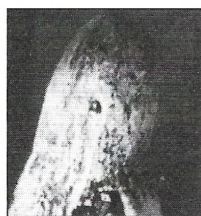
Article by Paul M. Sammon



50 STAR TREK-II

The inevitable questions are: will it be better than the first film. And can director Nicholas Meyer recapture the lost charm of the TV show? Everyone involved seems to think so, but only one thing's for certain: it's \$30 million cheaper than *Star Trek-TMP*, and what they spent ended up on screen.

Article by Kay Anderson



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Producer Marie-Laure Reyre has discovered that bizarre French love stories with slimy monsters (by Carlo Rambaldi) are a tough sell in America.

Article by Frederic Albert Levy

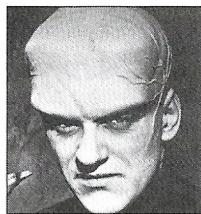


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Ralph Bakshi shrugs off the doubts surrounding his latest animated feature. "You'll see *Frazetta*, I assure you."

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It's another attempt by Disney to make an adult film. The good news: director Jack Clayton isn't intimidated by the ghost of Uncle Walt.

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The rough cut wowed the Universal execs, but puzzled a preview audience in Boston, so David Cronenberg must re-edit until it comes out right.

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An advance peek at the latest chapter of the Star Wars saga.

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This 1951 film is more than just the source material for John Carpenter's big-budget remake. It was the first film about alien invaders from outer space, and still the best.

Retrospect by George Turner

Cover illustration by Roger Stine

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It premiered at Cannes to rave reviews and went on to capture the grand prize (the Golden Asteroid) at the Trieste Science Fiction Film Awards. It has been sold to markets all over Europe, but you won't find it playing in American theaters. At least, not yet.

The film is POSSESSION [11:47], a tale of horror, love, religion and the occult, starring Sam Neill and Isabelle Adjani. After months of frustrating negotiations, the French-West German co-production has still not been picked up for domestic distribution.

One reason for the delay might be the reluctance of producer Marie-Laure Reyre and Polish film director Andrej Zulawski to tamper with the finished print. "This film must be handled with care," Reyre explained. "This is no film for a major company. We will accept some changes for the American version [the film is 122 minutes long], but we won't let anybody butcher it with re-editing. What we need is somebody to fall in love with POSSESSION."

Zulawski has reason to be sensitive about other people tinkering with his work—while still working in Poland many of his films were censored or scuttled for political reasons. In 1978, he began to shoot THE SILVER GLOBE, a big-budget science fiction film about a colony on the moon, based on a novel written by his grandfather. With the film nearly complete, a new minister of film production (the fifth since the photography began) halted shooting and confiscated the existing footage, claiming the story was "subversive."

His previous film, THE DEVIL, had also been sequestered, and two books he had written were banned for political reasons.

So when he decided to make POSSESSION, Zulawski sought artistic refuge with the help of Canadian tax-shelter funds, but the Canadian officials in charge insisted on certain casting requirements. The director, who wrote the film with Neill and Adjani in mind, refused.

Meanwhile, Reyre, who had worked with Zulawski on another aborted film project (the story, set in Poland in 1944, was rejected by the Polish government), suggested that they team up again, and bought the rights to POSSESSION in May, 1979.

The film was shot on the streets of West Berlin on a budget of \$2 million, with postproduction work handled in Paris. Since POSSESSION's premiere, Reyre has been quietly negotiating with three American distributors, but the intricacies of domestic distribution have made her proceed with caution. "America is something different!" she said.

Part of Reyre's problem is trying to sell a French film that was shot in English. She discovered that arthouses—the usual distribution route for French films—prefer films shot in French with English subtitles. And mainstream distributors don't like handling "foreign" films, although

POSSESSION

What's big, blue, slimy, scary, sexy, French, Polish and difficult to see in America?

Andrej Zulawski's minor masterpiece, featuring Carlo Rambaldi's latest creation.

ARTICLE BY FREDERICK ALBERT LEVY

the leads play their roles with almost no accents at all.

Complicating matters further, Reyre has refused to sell POSSESSION as a horror film, despite the obvious commercial advantages. According to Reyre, the film is the story of a couple torn apart because of the Adjani's failure in her profession, as a wife and as a mother. "There is a monster, of course," Reyre said, "but it's only a part of the story. The horror would probably have been much stronger if we *didn't* show the monster.

In the film, Adjani (THE TEN-

ANT) is a housewife who carries on relationships with her husband, a lover, and a glaucous creature she herself gave birth to in a West Berlin subway station. So much for the genre element. New Zealand actor Sam Neill (SLEEPING DOGS, THE FINAL CONFLICT), is her husband. He hires two private detectives to find out why his wife is acting strangely, and they die trying to find out. Neill later kills Adjani's lover and finally confronts the monster, but is himself eventually cut down by police, along with Adjani, as the

monster escapes.

The beast itself was created and operated by Carlo Rambaldi, who accepted the assignment for a reduced fee providing Zulawski and Reyre kept his exact price a secret. Zulawski had first approached surrealist H. R. Giger to create the monster, and Giger recommended Rambaldi, who was just finishing work on THE HAND. One day after Rambaldi received the script, he accepted the assignment, and Zulawski then shuttled between Los Angeles and

Berlin as the design took shape.

Rambaldi began work in earnest in July, 1980, and two months later arrived in Berlin ready to go—his equipment packed in five coffins. He soon discovered he'd have to train most of the crew, as few had any experience with such makeup effects.

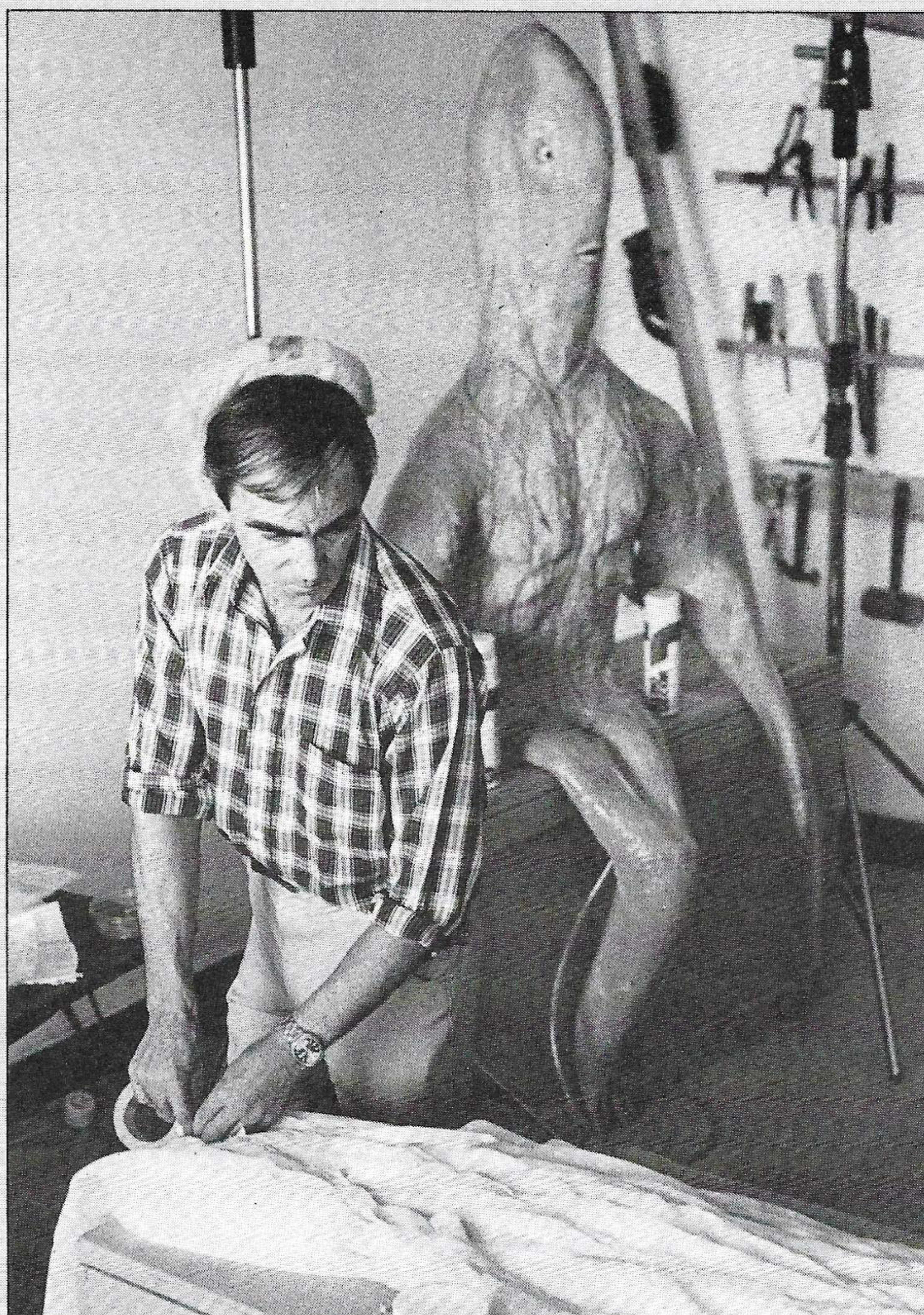
Reyre insists that the fantastic elements in POSSESSION cannot be separated from realism; in that regard, she compared the film to FAHRENHEIT 451. Another similarity with the 1966 Francois Truffaut film is motif of doubles: at the end of POSSESSION, Adjani plays a dual role as a schoolteacher; Neill tries to find, in other women, a replica of his wife; and, most importantly, Adjani tries to produce a replica of her husband in the monster she gave birth to. "Many people think that the seven 'almosts' Adjani says while making love to the monster pertain to her sexual fulfillment," said Reyre. "But she says 'almost' because she is pleased that her creature gradually resembles Neill. When you really love a person, somehow you always return to this person."

Stylistically, POSSESSION is punctuated by a deep blue tint that invades nearly every scene. "You find a type of blue everywhere in Berlin streets," said Reyre. "To be more precise, Berlin is a mixture of green and yellow—yellow because of its road signs, green because of the patches of forest it was built on. Those two colors mix in your mind to produce a very special shade of blue.

"Admittedly, the blue you see on the screen is somewhat exaggerated," Reyre added. "It's our common achievement. In fact, we stopped processing our film at the Berlin labs because there was no translator specialized enough to explain what exact *nuances* we wanted. Twelve color-correcting sessions were needed to obtain the POSSESSION blue."

Reyre was satisfied with her association with Zulawski, despite some tensions in the editing room. In France, the final cut belongs to the director. "In America," Reyre laughed, "things are much simpler, since the producer decides!"

Still, Reyre wouldn't have had it any other way. "If I make a film with Zulawski it's because I respect his talent and his excesses," Reyre said. "If I wanted to do it my way, I'd hire a yes-man for a director. There may have been tensions between Zulawski and me, but I know he is a true professional, not a kamikaze." □



Opposite page: Writer-director Andrej Zulawski uses a syringe and his fingers to smear "blood" on the skin of the amorous monster featured in POSSESSION. The face and body of the monster are vague, but as the film progresses, Isabelle Adjani shapes it to resemble her husband, played by Sam Neill. Above: Makeup designer Carlo Rambaldi pieces together the unpainted skin for one of the creatures. A second full-size puppet, painted and ready for filming, waits in the background.

After screening a rough cut in Boston, Cronenberg discovers he must plug up his plot holes.

By Tim Lucas

Patience is a virtue that should be cultivated. And David Cronenberg is hoping his fans will have the patience to wait an additional five months to see his latest opus, VIDEO DROME. Despite handsome two-page magazine spreads advertising an October 1 release, Universal has postponed the debut of the film to March, 1983.

Cronenberg test-screened VIDEO DROME in Boston in mid-April, and the generally-favorable audience reaction enabled him to see his work from a fresh perspective. "I was surprised to find that people's comprehension of the plot was not what I wanted it to be," said Cronenberg. "For example, for the first three-quarters of the movie, no one understood that Max Renn [James Woods] ran a cable-TV station."

Interestingly, when Cronenberg screened the film for Universal executives, response was much more enthusiastic. "It was probably the most successful preview screening I've ever had," Cronenberg reported. "The feeling in the screening room, afterward, was actually giddy."

Why the difference? Cronenberg had deleted several scenes from the film (for "structural reasons") which contained important plot details. The audience at Universal apparently knew enough about the film in advance to fill in the gaps; the audience in Boston, which knew nothing of the plot, was confused. "It doesn't hurt me to put the scenes back in," the director explained, "It's just that the film was tighter without them. But it

"I'm simply doing what any writer does—rewriting and reshaping my material until it's done. The only difference is that as a director, this usually-private creative struggle is being performed in public."

was also less comprehensible."

Although postproduction shooting officially wrapped March 12, Debbie Harry returned to Toronto for a single day of work in late May. Following this, Cronenberg began to recut the film; a second preview was scheduled for sometime in June. "We'll have finished prints in October," Cronenberg said, "but Universal wanted at least two months in advance of release to do preview screenings of their own to find the audience at which to direct their advertising. After you're bumped from the October slot, you're up against Christmas films, and VIDEO DROME is not a Christmas picture. That takes us to January, and Universal may have that totally booked for all I know. That may be why they're talking March. Or maybe, they're just being cautious in case—God forbid—this next test screening shows that what I think is going to work doesn't work."

If that's the case, Cronenberg may have to rethink the film once again—part of his continual process of rewriting and reconceptualizing that

continued throughout filming and into editing. "I'm simply doing what any writer does—reshaping my material until it's done—with the added difference that, as a director, this usually-private creative struggle is being performed in public."

Cronenberg's fine tuning has apparently diminished Debbie Harry's much-publicized role as pop psychologist Nicki Brand. But Cronenberg rejected any conjecture that the cuts were prompted by Harry's inexperience. "I haven't done anything with her performance that I haven't done with anyone else's, including Wood's," he said. "I'm looking for the best takes, and creating the best film possible from the pieces we have. People are thinking I'm cutting Debbie down, but, whenever I throw out a scene with her, I'm throwing out one with Jimmy [Woods], who's in every scene, and other actors."

Following the conclusion of principal photography on Christmas Eve, Cronenberg scheduled a week of postproduction filming in March, devoted primarily to special effects inserts created by Rick Baker's EFX

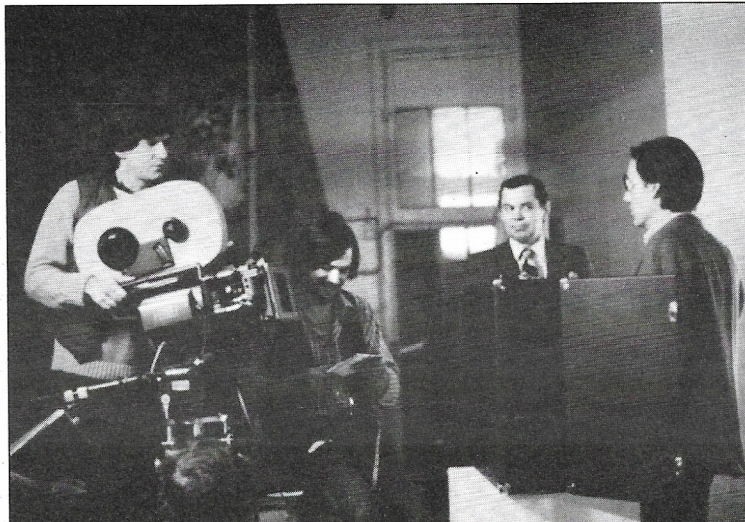
Inc., Frank Carere, and video coordinators Michael Lennick and Lee Wilson. Also included was some cover shooting, for which James Woods returned for three days work.

However, several of Lennick's and Wilson's effects—including the surfacing of a fully operating television set from the soapy waters of Max Renn's bathtub—weren't filmed or won't make it to the screen. Lennick and Wilson had planned the bathtub sequence thoroughly, to the extent of actually developing a waterproof TV monitor that wouldn't electrocute an actor, but the scene was dropped because it no longer conformed to the ever-fluctuating narrative.

"I realized, as Ron [Sanders] and I were cutting the film, that the bathtub scene would be redundant," Cronenberg explained. "Though it would have had some wonderful effects, the action I had written for the video image in that scene had been written into a later scene at the Cathode Ray Mission [a video haven for derelicts]. The bathtub scene would have been a false turning point, so it went—and the effects with it."

Also jettisoned were certain moments when Debbie Harry's body would "twitch video"—take on the snowy, lined texture of a TV picture tube—because Cronenberg had trouble incorporating these effects into the rest of the film. "They didn't seem to work," he explained. "They looked like something from another movie. I thought they were flat when compared to the other effects, which are very realistic and three-dimen-

Below left: Canadian special effects technician Frank Carere poses with his specially-modified keyboard, designed to control air bladders for one of Rick Baker's unusual makeup effects. Below center: (l-r) David Cronenberg, assistant cameraman Carl Harvey, Les Carlson and James Woods prepare to film a scene on a mock-up of the Spectacular Optical banquet set during postproduction photography in Toronto. Below right: Cronenberg takes off his glasses to check a camera set-up.





David Cronenberg points to the spot where he wants a bullet to hit Barry Convex (Les Carlson, in background), the evil owner of the Spectacular Optical company.

sional."

The main body of Cronenberg's effects work—said to be startling—remains under wraps until the film's release. Makeup effects designer Rick Baker considers his work for Cronenberg among the best he's ever done. But he emphasized that, although *VIDEODROME*'s makeup effects credit will read only *his* name, the credit is more formality than truth.

"I wanted the credit to read 'EFX Inc.' with a list of our names [Steve Johnson, Tom Hester, Shawn McEnroe, Bill Sturgeon, and Elaine Baker] underneath," Baker said, "but we

weren't allowed to do that. It has to do with Canadian tax laws, the fact that we're Americans, and because a certain amount of money couldn't be spent on certain items from an American crew. If you ask me, it's a bunch of bullshit."

Baker, who began work on *GREYSTOKE* just one day after completing work in Toronto (see page 9), said he was happy with the working relationship he and Cronenberg established. "I had wanted to work with David because I think he's one of the best directors working in the genre," Baker said. "I knew it would be fun

because he's my age and a nice, mellow kind of person. But what impressed me most about David was that he could remain so calm.

"During principal photography," Baker continued, "the schedule was changing every day. We would be told to have a certain thing ready for that day's shooting and they'd end up shooting another thing we didn't have finished. It got crazy sometimes. The script wasn't finished on the last day of shooting; David changed the last scene, and they only got one shot that whole day. But David was calm through the whole thing!"

Though he remained cool and calm on the set, Cronenberg was recently angered by an article about *VIDEODROME* that was published in *Mediascene Prevue*. The article, written by Stephen Zoller, revealed some of the film's most closely guarded secrets. In addition, the article was also spiced with nasty remarks concerning some of the members of the crew.

"Aside from saying some things that weren't true," Cronenberg said of the article, "like how the Canadian effects crew was incompetent, and how I supposedly shot two dozen takes of Debbie Harry's nude scene, I felt it was particularly dishonest because it suggested that this guy [Zoller] was on the set, and that he heard some of these things directly. Also, he seemed to suggest that he saw some footage, which is not true. In general, it was a betrayal; he knew

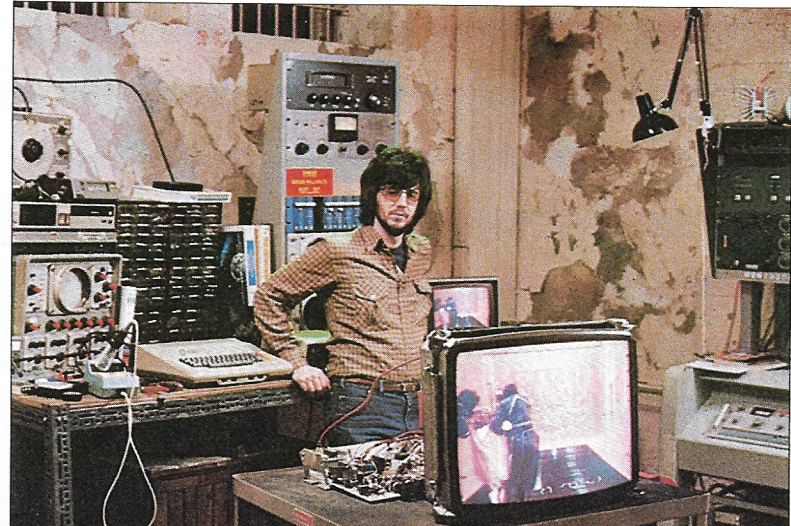
about the secrecy surrounding the film, he mentions it, and he still printed it. That's what gives journalists a bad name."

However, not everything Cronenberg reads or hears about his career is so stinging. More typical are the comments of director Martin Scorsese, who talked about Cronenberg while appearing on NBC-TV's *LATE NIGHT WITH DAVID LETTERMAN* last February. "His horror films are so good," Scorsese said, "I can only see them once!"

As Cronenberg guides *VIDEODROME* through its final editing and mixing phases, his next film, *TWINS*, is starting to take shape. Based on the 1977 best-selling novel by Bari Wood and Jack Geasland, and on "Dead Ringers," a 1974 *Esquire* article that detailed the case history on which the novel was discretely based, the film is being scripted by Norman Snider, a columnist for the Ontario newspaper *The Globe and Mail*.

"Rather than doing a cut-and-dried adaptation," Cronenberg explained, "I'm approaching it with the attitude that I've had a surrealistic nightmare about these twin sisters, both gynecologists, whose lives ended in suicide." Due to the recent dissolution of Filmplan, the producer of his last few films, *TWINS* will be produced by Carol Baum and Joe Roth (*AMERICATHON*), with Silvo Tabet (*BEASTMASTER*) serving as executive producer. □

Video coordinator Michael Lennick poses on the set of the bootleg video workshop where the Videodrome signal is intercepted. The set, actually a room in an old, abandoned underwear factory, was designed and built by Lennick's video crew.



COMING

THE PLAGUE DOGS

From the creator of *Watership Down* comes a \$6 million foray into the realm of classically-animated talking animals.

By Jordan R. Fox

After a rather lengthy production span—though perhaps not *all that* long by the standards of quality animation—Martin Rosen's Nepenthe Productions has finally delivered a finished print of *THE PLAGUE DOGS* to Embassy Pictures. The animated feature, based on Richard Adams' best-selling novel, is tentatively slated for October release.

The film is Rosen's followup to *WATERSHIP DOWN* (1978), a critically-acclaimed and financially successful adaptation of another best-selling Richard Adams novel.

THE PLAGUE DOGS was originally scheduled for release in October of 1981, but production delays forced Embassy to push back the release. The film has been in active production since the summer of 1980, following a year of preproduction chores: scripting, storyboarding and researching the film's geographical settings.

"We haven't hit any snags in production," explained Rosen, an American producer (*WOMEN IN LOVE*) who has worked in England for most of his career. "It's just been extraordinarily difficult to create the characters within the quality range we must have. We had assumed a certain time frame on the basis of *WATERSHIP DOWN*, but the reality has proved to be otherwise."

Although relying on many of the same English animators who worked on his previous animated feature, Rosen based the \$6 million production in San Francisco. Veteran animator Phil Duncan retired after his stint on *WATERSHIP DOWN*, but animation director Tony Guy, layout artists Gordon Harrison and Peter See, and 20 other members of the

Nepenthe animation team moved to the Bay area to work on the film.

The story concerns a pedigreed fox-terrier, Snitter, who has been consigned to a research lab following the death of his owner in a car accident. Snitter, who regards men as basically good, meets Ralph, a lab-bred labrador who knows men only as a source of terror and agony. Somehow, they manage to escape from the lab—located in the wild Lake District north of England—after which they must manage to survive on their own, helped by an alliance with a fox. Meanwhile, it's discovered that the lab was conducting unauthorized biological research, and a massive hunt for the dogs is launched. The object, of course, is their destruction.

Clearly, as with *WATERSHIP DOWN*, this is no foray into cute Disney terrain. For that matter, the film hardly seems to proffer much of

the respite found in *WATERSHIP DOWN*'s gentler, charming moments. Rosen, who says he prefers to set out in a new direction with each of his films, promised a "tough, dramatic, hard-hitting story, with some nightmare qualities to it." It's a statement very much in line with Rosen's intent to use animation as a regular storytelling medium, without concessions to the "family" audience to which most animation has been directed.

Rosen wants *his* use of animation to reflect the verisimilitude, nuance and realistic character movements of live action, without resorting to the standard exaggerated features and movements of typical cartoon animation. Large, wide eyes and rubbery faces are *out*. Subtle details and skillful *acting*—by the animators and actors doing the voices—are *in*.

While comparisons with *WATERSHIP DOWN* are inevitable, Rosen is

quick to add that the animation will stand on its own. For one thing, *THE PLAGUE DOGS* will not have the earlier film's pastel color schemes, influenced by the English Watercolor school. "The story is set in more rugged country," Rosen said. "It's not the soft, traditional English countryside. This setting has mountains, quickly-flowing streams, lakes, snow and fog—quite a harder look."

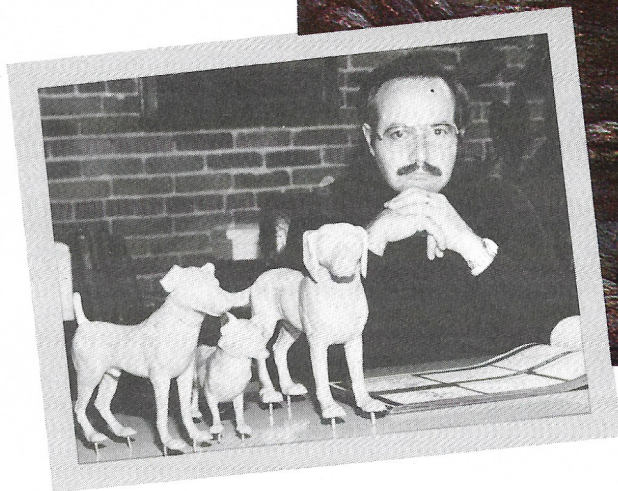
The pursuing humans will be a constant, but mostly *unseen* presence in the film. According to Rosen, the hard-won suspension of disbelief for animals who converse with each other and have realistic, human-like personalities would be shattered by juxtaposing realistic human beings who also speak and interact. Then, too, there is the matter of the extreme time and expense it would take to animate people properly.

"There's not one foot of rotoscoped material in the film," Rosen noted. "Whenever you see a human—unless it's done exquisitely well—it negates all the emotional content you've achieved up to that point. You're trying to get the audience to believe they're in a different kind of a world, but the minute they see a person, they think, 'Wait a minute! Humans aren't painted that way. They don't move like that.' And to me, a rotoscoped format only exacerbates the problem."

Although production delays have certainly increased the film's cost, Rosen gave little thought to cutting corners to deliver the final print any sooner. "If it has to end up costing more, I can't *not* spend the money," he explained. "There's no alternative to doing it the right way." □



Snitter, a pedigreed fox-terrier (foreground) waits for Ralph, a lab-bred labrador, after escaping from an English research lab. The handsomely-animated film was produced by Martin Rosen (inset left), shown posing with statuettes of the film's main characters.



Two scenes from *THE PLAGUE DOGS*, due for release this fall. Left: A wily fox watches the two title characters approach. The richly-textured foreground is typical of producer Martin Rosen's penchant for realistic detail. Right: Ralph watches over Snitter as he sleeps. The highly-detailed animation style contributed to the one-year delay in the film's scheduled release.



MAKEUP OSCAR: BAKER WINS FIRST AWARD IN NEW ACADEMY CATEGORY

Beginning with the 1981 Oscars, the Academy of Motion Picture Arts and Sciences created a separate Oscar award category for makeup effects. It is the first continuing category established since 1948. The first winner, in ceremonies held in April, was Rick Baker for his work on *AMERICAN WEREWOLF IN LONDON*. In his acceptance speech, Baker warmly cited his mentor, Dick Smith (whose own work on *SCANNERS* was eligible, but overlooked).

Smith and other veteran makeup artists have fought for years to achieve Oscar recognition for the Society of Makeup Artists. The situation came to a head last year, when Christopher Tucker's remarkable work in *THE ELEPHANT*

MAN, a film that received high praise, went officially unnoticed.

Opposition to the makeup award came from all quarters, most notably, national film critics Roger Ebert and Gene Siskel. In an Oscar edition of their PBS television show *SNEAK PREVIEWS*, they christened the award "Dog of the Week" and attacked it as glorifying gory horror films. However, they failed to note that one of the initial award's two nominees, Stan Winston, was nominated for his non-frightening, non-gory *character* makeup for *HEARTBEEPS*.

To win an Oscar, the nominees must first survive the difficult nominating procedure. The makeup nominees are overseen by a committee of makeup men and two Acad-

emy governors. They form a *second* committee composed of makeup artists, hairstylists, cameramen and other "experts" to compile a list of eligible pictures. The list is sent to *active* makeup artists and hairstylists to vote for up to five nominees. From the seven highest scoring movies, the first committee chooses up to three nominees who actually compete for the Oscar by vote from the union's full membership (including inactive members).

Before the institution of the continuing category for makeup, only special Oscars were dolled out—with no competition—to William Tuttle in 1964 for *7 FACES OF DR. LAO* and to John Chambers in 1968 for *PLANET OF THE APES*.

David Bartholomew



Rick Baker with presenters Vincent Price and Kim Hunter, who played the ape Zira in *PLANET OF THE APES*.

DEATHWATCH

Bertrand Tavernier shuns space spectaculars for a "Dickensian" approach to science fiction films.

By Frederic Albert Levy

After two years of searching for an American distributor, *DEATHWATCH* will finally be released in the States by Quartet Films and Films Inc. Ironically, the Franco-German co-production (shot entirely in English) was coveted by so many distributors that it became entangled in a legal imbroglio that, until recently, barred its distribution.

The subject of this thoughtful work by director Bertrand Tavernier is *Death as Pornography*. In a futuristic society, the people have become so anesthetized to death that it has become a form of entertainment televised on a show called "Deathwatch." Romy Schneider (*LAST TANGO IN PARIS*) plays Katherine Mortenhoe, a woman with three weeks to live. Vincent Ferriman (Harry Dean Stanton), the evil producer of "Deathwatch," approaches Schneider to appear on the series. She takes his money, but runs away instead, wanting to die alone away from prying cameras.

Little does she know that Roddie (Harvey Keitel), the friendly hobo she meets the next day, is Ferriman's accomplice. Roddie has a camera implanted in his head that videotapes whatever he sees for the show's audience. Unfortunately, the camera makes it impossible for him to sleep. Katherine discovers Roddie's identity and rebels at being exploited. She kills herself a week before her scheduled death, frustrating audience expectations. The two characters, Katherine and Roddie, become for Tavernier poetic images—the woman whose revolt against society causes her to die and the man who cannot sleep because his entire life is absorbed



Bertrand Tavernier directs Harvey Keitel and Romy Schneider.

by what he sees.

"*DEATHWATCH* is not about television the way *NETWORK* was," said Tavernier. "It is about television and the ethics of show business, about the current invasion of privacy. Television is a brain crusher. Over-information, over-dramatization just makes everything flat. No event can last more than a couple of weeks on TV. No event can be an enduring success. This really frightens me."

The script for *DEATHWATCH* was written by David Rayfield (*JEREMIAH JOHNSON, THREE DAYS OF THE CONDOR*) from a David Compton novel *The Unsleeping Eye*. "The main ideas are Compton's," said Tavernier, "but I gave them a cinematic approach. The book, obviously, had been written by a writer who did not think as a filmmaker. Of course, I added my own concerns. Among other things, *DEATHWATCH* is about the ethics of filmmaking and the inability of people to communicate."

Tavernier is well known in filmmaking circles not just as a filmmaker, but also as a critic. His analyti-

cal work *Trente Ansse Cinema Americain*, which he co-wrote with Jean-Pierre Coursodon, has become a classic. It was on the basis of his reputation that major American production companies asked him to "bring us a story." However, things soon turned out to be a bit more complicated than that.

"I was caught up in a kind of Kafkaesque nightmare," said Tavernier, "Nobody tells you *why* your story is turned down; you no longer know who reads what; and you can't discuss anything. Often my screenplay was refused for unintelligible reasons—the favorite phrase was: 'What is it about?' And even when my story was accepted, it was not on the basis I wanted. The readers at 20th Century-Fox were enthusiastic about the script, but they wanted other actors. They wanted Jane Fonda and Robert DeNiro. *DEATHWATCH* was not meant to be a money-spinner and the presence of stars would not make any difference, except that I would have lost my freedom."

"Obviously, this was not a convincing argument," Tavernier added.

"They prefer to blow millions, sometimes *not* to have any film. So *DEATHWATCH* was made as a Franco-German co-production, on a very reasonable budget—it didn't exceed 2.3 million dollars." According to Tavernier, after seeing *DEATHWATCH* a Warner Bros executive said: "Did we really refuse *that* film, *that* script? I can't understand that. You spent for your whole film what we spent on just the screenplay of *THE ELECTRIC HORSEMAN*."

DEATHWATCH is a science-fiction film, but it is what Tavernier calls "emotional" science fiction. The characters, their feelings, the choices they make, and the texture of their lives are all more important than the technology that surrounds them. All references to the future are kept muted and firmly in the background.

"Very often in science fiction films," Tavernier said, "characters make other people aware of the usefulness or the weirdness of some kind of futuristic paraphernalia. Things that for the characters should be just second nature. In *DEATHWATCH* however, somebody speaks of a market-card usable on Saturdays only; a character comments on the price of broccoli; in the flea market everything is written in English and Arabic; and every bus displays a poster saying 'Recycle your water.' This is just normal background, nobody comments on it. The future is not presented as a dazzling dream of progress. In fact, I picked Glasgow for the location shooting because it fitted exactly into my approach to science fiction. I wanted a science fiction film with no modern buildings, a Victorian, Dickensian science fiction."

With its emphasis on characterization and social commentary, *DEATHWATCH* is certainly bucking the trend in a genre set on making huge spectacular films about the future. But Tavernier feels his film is definitely science fiction. "The New Wave writers in science fiction are essentially social," he said. "Spinrad, Baron, Brunner have expressed a social conscience; I dedicated my film to Jacques Tourneur. Perhaps, I should have dedicated it to George Orwell, as well." □

PSYCHO II is now in the works by two different companies. **THE RETURN OF THE PSYCHO** (formerly **THE RETURN OF NORMAN**) is the Picture Striking Company's promised \$10 million version, while Universal, which owns the rights to the first movie and the book, has allotted \$4 million for **PSYCHO II**, which will be written by Tom Holland and directed by Australian-born Richard Franklin (**PATRICK, ROAD GAMES**). Co-founders of the Picture Striking Company, Gary Travis and Michael January first approached Universal with their script, but were informed Robert Bloch had already developed an outline for his own sequel (Universal reportedly rejected Bloch's sequel as well). Undaunted, Travis and January decided to initiate their own spin-off, carefully eliminating all direct references to a sequel to protect themselves against any possible copyright infringement.

BUG JACK BARRON, Norman Spinrad's controversial science fiction novel, has been purchased by Universal to be the next project of director Costa-Gavras (**MISSING**). Eddie Lewis, who produced **MISSING** and was set to produce Asimov's **I, ROBOT** film (since



Spinrad

shelved) will continue his association with Costa-Gavras on the film. Harlan Ellison is currently working on the script. The story deals with the battle of wills between a media-superstar of the near future (talk show host Jack Barron) and a reclusive billionaire who seeks to corner the market in cryogenic life-suspension. This marks the *fifth* attempt to film Spinrad's novel. Even the author took a shot at it, using his own script. "Its intent is to rekindle that political idealism we've lost," Spinrad said. "Our system has become a meaningless game: you vote either Republican or Democratic—if you even bother—while official party positions on important issues offer only the illusion of a choice."

THE CREATURE FROM THE BLACK LAGOON apparently is not the most formidable thing in the water. Universal's planned updating of the venerable 1950s B-series was to have combined the diverse talents of John Landis, Jack Arnold, and Nigel Kneale, but it didn't count on a bigger fish. **JAWS III** has surfaced as a 3-D project and the studio has decided to put its money behind it instead. The Creature many have been hot seaweed in its day, but that was 30 years ago. The far stronger and more recent track record belongs to one of Universal's all-time boxoffice leaders. Meanwhile back at the lagoon, Jack Arnold (who had been set to direct) reportedly remains convinced that we haven't heard the last of the Creature. Keep watching the waves.

THE SCORE / *ElecTRONic Music by Carlos*

By Randall D. Larson

For a film utilizing such highly-advanced visual effects as **TRON**, the presence of a unique musical score was a necessity. The task of creating the music fell to Wendy Carlos, a composer noted for achieving exciting breakthroughs in electronic synthesizer music with symphonic overtones for Stanley Kubrick's **A CLOCKWORK ORANGE**. Carlos, with collaborator Rachel Elkind, composed and performed the ominous music for the opening sequences of Kubrick's **THE SHINING**.

Carlos was excited by the possibility of incorporating electronic music as an equal partner with an orchestra and not simply an occasional embellishing piece as it has traditionally been in the past. "The asset of a synthesizer within an otherwise orchestral score is great," Carlos said. "It's so fine for a movie that it's probably something that's going to be used a great deal."

Initially, **TRON**'s producers wanted to use orchestral music for the sequences taking place in the real world, and synthesizer music during the computer world sequences, but Carlos convinced them to make the boundary line more subtle.

"I decided to try and produce a score that has some areas that are heavy on the electronics and other areas which are heavy on the orchestra," she said, "but by and large, I manipulated the orchestral material and made the synthesizers do things that sound like an orchestra, and that makes them seem fairly diffuse, fairly hard to pick out. The audience should be as unconcerned with whether they're hearing synthesizer or live instruments as they are with whether they're watching a live photograph or a computer generated one."

To achieve the desired result, Carlos wrote a score for a large orchestra, which was recorded by the 105-piece London Philharmonic. Carlos had originally planned to write the electronic portion first and have the orchestra play along with it, but a shortage of time precluded that option. "Instead, I'm synching to their performances," Carlos said.

Carlos recorded the score with the instruments separated as much as possible, in order to provide an arrangement which allowed for later manipulation of the instruments in the mixing stage. Certain orchestral pieces would be recorded at a low volume and synthesizers supplemented on top of them in such a timbre, that the ear proba-



Wendy Carlos

bly wouldn't recognize the instruments underneath the synthesizers. Carlos' use of synthesizers, which in **TRON** included a monophonic Moog, a Polymoog, and an M.T.I. digital synthesizer, doubled the orchestral line of the soundtrack.

In the early stages of scoring, **TRON**'s producers wanted Carlos to provide three distinct themes: one for the good guys, one for the bad guys and one for Tron. Again, Carlos convinced them to work differently. She preferred to write a few compositions and let passages within those pieces become the desired thematic material rather than writing specific themes.

"The way I write, the tune does not come first," she said. "It all comes at once, simultaneously—counterpoint, harmony, rhythm, and the timbre are all very much part of the original concept." Carlos wrote and recorded a 15-minute sample score, which was used in a short demonstration reel, shown to prospective distributors last November, to show what kind of a film **TRON** was to be. The themes written for that demo tape were eventually developed into what became the final score.

The sound effects, which are to be combined with Carlos' score in the final soundtrack, were created by Frank Serafine, who operates his own sound effects studio, SFX, in Los Angeles. Serafine's background is in the music and audio synthesis recording field and he has worked on **STAR TREK—THE MOTION PICTURE**, **THE FOG** and **THE SWORD AND THE SORCERER**.

Serafine's effects work is performed exclusively by synthesizers and similar electronic devices, and he considers this an advantage over the usual method of recording organic (real life) sound effects. "Traditionally, motion picture sound has been recorded with microphones on location, then trans-

ferred to film and cut by editors," Serafine explained. "What we're doing is taking the technology from the music industry and we're laying all our sound effects right down onto multi-track recording machines in sync with the picture."

According to Serafine, this procedure is something of a breakthrough in sound effects production, because it has not been used extensively in the past. Even films like **STAR WARS** used ordinary organic sound effects.

For **TRON**, Serafine researched appropriate sounds for more than a year, including studying the sounds developed for Atari's coin-operated computer games. Because the film takes place in a video game world, many of the sound effects will include recognizable games sounds, such as those of Pac-Man.

The final blending of music with effects, and how many effects will be musical and how many will be created by the sound effects department is to be determined by the producers during the final mixing stages. In those areas where the two come together, the producers have indicated they will keep the sound effects staccato and somewhat dry, in order not to drown out what music is there.

The role of electronics and synthesizers has played a large role in the total sound of **TRON**, much the same way that computers have dominated its dynamic visual effects. Carlos is confident that synthesizers will soon become a legitimate family member of conventional orchestras. Most orchestral music utilizes a great interplay of instruments, with notes coming from all the sections rapidly falling one after another, and Carlos strongly believes that synthesizers can be an effective part of that interplay.

"An imaginative film composer could make the synthesizer the color underneath the music that every so often rises to the surface for a momentary solo, the way you do with the woodwinds or what-have-you."

Whether or not **TRON** will be the spearhead for this kind of scoring, Carlos can't tell. "They'll probably look back on **TRON** as being a pioneering venture in both visuals and the music, but I'm not sure how much of that will be immediately obvious."

Carlos expects computer graphics to steal the show initially, but the unique combination of orchestral and electronics in the music will eventually be recognized as well. "I tend to overwork things so that they are more subtle than need be. It's there, it just doesn't hit you in the face."

POLTERGEIST

For makeup artist Craig Reardon, this blockbuster ghost story is his chance to become a household word.

By Kyle Counts

You may not know the name Craig Reardon, but chances are you've seen samples of this up-and-coming makeup artist's handiwork in such films as *PROPHECY*, *FUNHOUSE*, and *ALTERED STATES*, in which he assisted his mentor, Dick Smith. The 29-year-old artist is confident that his days of virtual anonymity were over as of June 4, when MGM/United Artists released *POLTERGEIST*, the Steven Spielberg suburban ghost story for which Reardon created special makeup effects.

Reardon received a call from *POLTERGEIST* director Tobe Hooper, who directed *FUNHOUSE* and was shopping around on behalf of producers Spielberg and Frank Marshall for someone to handle the special effects makeup for the film. Marshall offered Reardon the job, a decision that was heartily supported by Spielberg after Reardon's assurance that the required effects would be delivered on time in just the short four weeks allotted to his preproduction efforts.

Reardon's first assignment, with first-class artist/sculptor Mike McCracken as co-worker, was to create a "grinning, ghastly head" (referred to as the "Horror Head" by the crew) that would completely fill the door frame of the "haunted closet" that figures prominently in the film. Spielberg wanted the head to feature



Craig Reardon's

"Horror Head."

a huge smiling mouth, one capable of opening far wider than humanly possible, and through which shafts of light would be projected later.

Once Reardon finished the model, Spielberg—the last word on all creative decisions, and who "in effect, did direct the film," according to Reardon—okayed it. The model was then sent to the Industrial Light and Magic (ILM) effects facility to be optically enhanced.

"Unfortunately, I couldn't be there for the filming, and it just wasn't shot properly," lamented Reardon. "Instead of the macabre effect we were striving for, it ended up looking like something from *LAND OF THE GIANTS*, with this over-sized head peering down at this tiny person. There was also a discernable lack of facial animation, which completely dissipated the impact."

Spielberg re-thought the concept of the Horror Head and replaced

Reardon's design with one resembling, ironically, one of the artist's early sketches: a skull with grayish tissue and light bulb eyes. Built at the 11th hour, Reardon considered the new head much less effective.

The first scenes to be filmed were the climactic end of the picture where corpses come bursting through the lawn, porch, and kitchen of the Freeling home, the epicenter of the story's paranormal activity. Using shortcuts and "leap frogging" over a few standard makeup procedures, Reardon and McCracken turned in 13 articulated cadavers in only a few weeks. Through careful placement and judicious editing, the 13 stiffs were made to appear as many more for the Grand Guignol finale.

The corpses were built over actual bone skeletons (cheaper than plastic skeletons, which look identical because they are taken from the same mold). Some of the faces were built directly from latex materials, while others were sculpted on the bone and molded with latex to provide more control over their personality. A final paint job made them appear recently deceased, or (with olive green and brown paint) suggested an aged-in-the-ground look.

Teeth were fashioned in various snaggle states, and several of the corpses had eyeballs and hair intact; others were simply left as unadorned skeletons for variety. "Tobe was fascinated by grisly details," said Reardon. "He insisted on things like puss and ooze. He didn't want to miss pulling out any of the stops."

"We wanted a semi-exaggerated, semi-melodramatic effect," he continued, "like something out of an old monster movie, without the cartoonishness. Keeping in mind the style of the old EC horror comics and sculpting an angry or agonized expression right into the face, we got what we wanted."

The hardest scene to film was the swimming pool scene where JoBeth Williams finds herself surrounded by several recycled bodies. Reardon had devised bobbing machines with levers to elevate the corpses out of the water, but the weight of the water made the controls jam. Operators had to submerge themselves in the muddy water and manipulate the corpses like hand puppets. Ultimately, because of the pace of the editing very little of the corpses' articulation capabilities were utilized.

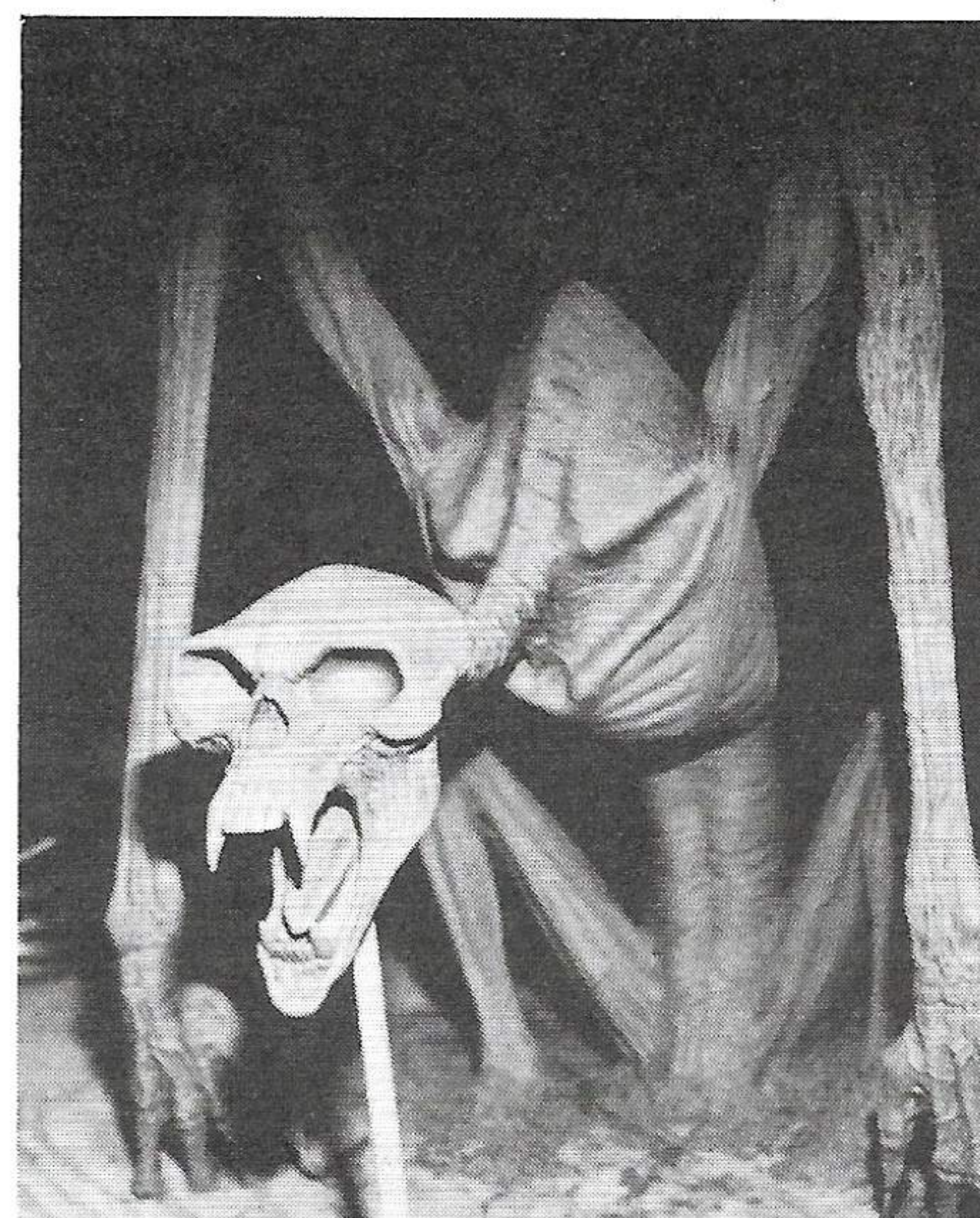
Other unusual duties for Reardon was to actually sculpt a New York steak. Which, due to clever—and secretive—puppetry on his part, seems to motivate itself across the kitchen countertop, erupting into a cancerous blob before parapsychologist Marty Casella's eyes. The nauseated Casella rushes to a utility room to splash his face with water, and sets up another Reardon effect. Casella notices a blemish on his face and under the light touch of his fingers, his flesh begins to drop away.

"The problem was two-fold," said Reardon, "how to make a mobile face fall apart without exposing the motivating mechanics underneath, and what kind of material to use, since it had to be sturdy yet vulnerable enough to fall apart on camera. We tried everything known to makeup and mad science before I came up with a satisfactory conglomeration of kitchen products that Mike McCracken dubbed 'Necro-Derm.'"

Reardon's last piece of work was to realize, in clay sculpture from a design by ILM's Nilo Rodis, a flying goblin for the story's spectacular finish. The original design, however, was replaced (except for the head) with a body built out of odds and ends.

Reardon found Steven Spielberg a dynamic person and easy to work with and talk to. "Tobe Hooper was always there," said Reardon, "but the film was essentially guided by Steven's strong hand. As he said in an interview, Steven wants to do everybody's job as well as they do, but concedes that he needs help." Spielberg was impressed enough by Reardon to engage him to do the final painting of the title character of Spielberg's other summer film, *E.T.* □

Reardon's original flying goblin. The body was replaced with odds and ends.



Right: Craig Reardon with one of 13 cadavers used in the film. Below: JoBeth Williams is surrounded by articulated skeletons in the unfinished pool.



NANNAZ

Artist Neal Adams turns actor, producer, writer and director in a \$40,000 home movie.

By Dan Scapperotti

For years, film producers have taken the characters, stories and visions of the comic strip artist and translated them to the screen. But more often than not, the filmmakers had ignored or destroyed the special creative spark that made the comic strip so enjoyable in the first place.

However, a comic book artist is finally making his *own* film. And if it isn't a multimillion dollar extravaganza, it's certainly one of the oddest movies in some time.

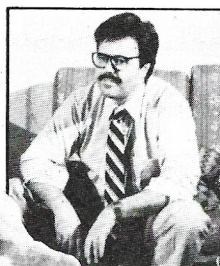
Neal Adams—a veteran illustrator perhaps best known for his work on DC's *Green Lantern*/*Green Arrow* series—has set out to make his *own* film. At the age of 40, inspired by film courses he took at New York's New School For Social Research, Adams

has assumed the roles of producer, director, screenwriter and actor, among other chores.

His clever screenplay pits a brutal adult world against the sheltered world of a pair of pre-teen children. A naive engineer (played by Adams) invents a gadget worth millions, and innocently leaves the mechanism with his two children when he goes out for the night. Three groups of industrial spies—all of whom will stop at nothing—vie for the secret device, which is hidden in a Polaroid carrying case.

The story follows the thugs' attempts to wrest the camera case from the kids. Violence erupts throughout, with the ranks of the spies thinned by bullets, open elevator shafts, axes and a razor-sharp oriental throwing star. Sounds routine, right? Wrong. The gimmick is that most of the calamities which befall the crooks are caused by the title character, the kids' *toy monkey*! Nannaz (baby talk for "bananas") doesn't actually do

Left: Nannaz, a toy monkey, is the mysterious cause of death and destruction in comic artist Neal Adams' quirky home movie. Adams himself (below) is featured as a brilliant—but naive—inventor.



Neal Adams recruited his colleagues to play the film's villains. Top: Denys Cowan (left) and Ralph Reese.

Left: Jay Scott Pike, another comic artist, is killed by a throwing star, one of several mishaps caused by Nannaz.

anything, at least nothing more than a normal stuffed animal might do, but always ends up in the right place at the right time. Adding to the delight, the kids aren't the least bit aware of what's going on around them; Nannaz keeps saving their lives behind their backs.

The cast is composed of familiar faces. Familiar to Adams, that is. The kids are played by his son, Jason, and daughter, Zee. The villains are friends and colleagues from the comics world: Gray Morrow, presently doing the *Buck Rogers* strip; Jay Scott Pike, who had a long stay with *Romance* comics for DC; Denys Cowan, a penciler for *Marvel Comics*; Ralph Reese, who handled the "One Year Affair" strip in *National Lampoon*; David Mannick, an editor at DC; Larry Hama, who edits *Crazy*; and illustrator Jack Sparling.

Cutting costs was the keynote for Adams, who relied on a startling, innovative technique—nobody gets paid. Instead, his cast and crew were given percentages of the film. Adams shot weekends, using equipment for three days while paying for only one. "And since I was writing the story, I

took advantage of the resources that were available to me," he added. "I would find a place that was available for filming and I would write that into the story. A friend of mine had a cab, so there's a cab in the movie."

One problem confronting Adams was the need for gun shots and explosions—no one he knew had the required explosives license. "Effects people can be expensive and you have to *pay* them," Adams said. "But you can go to the fire department, show them you have a certain amount of knowledge and they'll give you a license for \$20. I thought, who looks more like a fireman than I do? Now I have a second grade pyrotechnist license. I was encouraged to go for the first class test because then I could blow up cars."

Principal photography began in April 1981 and wrapped early this year, although editing and scoring chores remain to be handled. Once the film is completed, Adams will begin the process of enticing a distributor to handle the odd project. Thus far Adams has sunk about \$40,000 in the project using 16mm film, for later blow-up to 35mm. □

GREYSTOKE: RICK BAKER CARRIES ON HIS AFFAIR WITH THINGS SIMIAN

After several years of script development, Warner Bros. has given the go-ahead on *GREYSTOKE*, a \$20 million production based on Edgar Rice Burroughs' first *Tarzan* novel. The project was launched in 1977 by Robert Towne (*PERSONAL BEST*), who was to both write and direct. However, Hugh Hudson (*CHARIOTS OF FIRE*) has replaced Towne as director, although Towne's script will still be used.

GREYSTOKE is not your standard loincloth film, concentrating instead on the ape-man's life as an English aristocrat. Four months of principal photography are currently planned—two months on African locations, two months at

England's EMI studios. Part of the large budget (which may escalate as high as \$35 million before filming begins late this year) will go towards the development of sophisticated ape suits, to be built by Oscar-winner Rick Baker.

"It's a *great* script," said Baker, currently at work in London. "I've never read anything I've thought this good before. If it's shot the way it reads—and I've been promised it *will*—it'll be a classic movie."

GREYSTOKE could very well prove the capstone of a recurring motif in Baker's work—evident in *SCHLOCK*, *KING KONG*, *KENTUCKY FRIED MOVIE* and *THE INCREDIBLE SHRINKING WO-*

MAN—his deep fascination with apes. "If I hadn't become involved with makeup," he said, wearing a T-shirt that reads *Gorillas need love, too*, "I'd probably have become a zookeeper or something." For *GREYSTOKE*, Baker will attempt to create the most life-like ape suits ever seen, and in quantity.

"We're going to use super-small actors," Baker explained, "and create not chimps, but a *chimp-like* race that falls somewhere between a chimp and a gorilla." Actors fitting just these specifications of size and necessary athletic prowess have been salaried by Warners since the days of Towne's involvement.

"My main problem is not enough

time," Baker explained. "I figure the script poses a good two years' work, and I've got only six months to do it in. They're expecting me to do ape suits that have never been seen before and expecting the actors to do things that men in ape suits have never done before. Like swinging from tree to tree, or pulling themselves up onto branches from the ground *with one hand*."

"To do the required amount of work," added Baker, "I have to hire a crew of 70—which is scary, because it's hard enough dealing with six different artistic temperaments in one shop. The thought of 70 people like that! That's what I'm worried about!"

Tim Lucas

XTRO

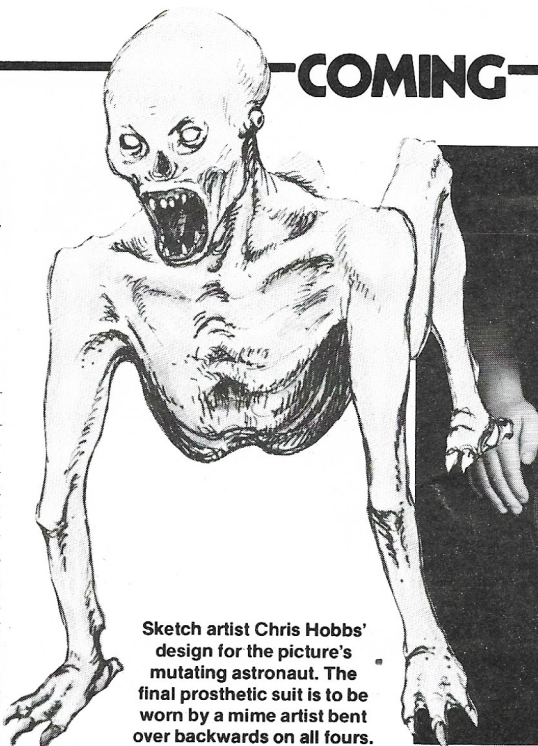
A low-budget British horror film that's designed to cash-in on Spielberg's E.T.

By Alan Jones

One man hoping Steven Spielberg's new movie, *E.T.*, will be an enormous success is producer Mark Forstater. He knows Universal will be spending a lot of money in promoting exactly what that title means (*E.T.* is short for extraterrestrial) and he'd like to think that his current production *XTRO* will find public acceptance that much easier. Budget-wise *XTRO* isn't in the same league, but Forstater's allusions to Spielberg don't stop with the title.

"The story really takes off from the end of *CLOSE ENCOUNTERS OF THE THIRD KIND*," he said. "It's about a guy who returns to Earth after having been away on another planet for three years." But he returns altered into a life-form which terrorizes an isolated rural community. He impregnates a woman via a tentacle that emerges from his chest and she gives birth to the man as he was before he went on his intergalactic journey. The man returns to his family and converts his son, who carries on the father's alien ways like infecting the maid by injecting eggs into her stomach and making his toys come to life. All these unearthly events unsettle the man's wife and she chooses to fight back, too late to affect the hopelessness of the situation. Still, even she is not prepared for what is about to occur...

Philadelphia-born Forstater is no newcomer to unusual fantasy projects; he has also produced *MONTY PYTHON AND THE HOLY GRAIL* and *THE GLITTERBALL*. He got involved with *XTRO* when co-writer/director Harry Bromley Davenport came to him with a script written with Michel Parry. Forstater brought



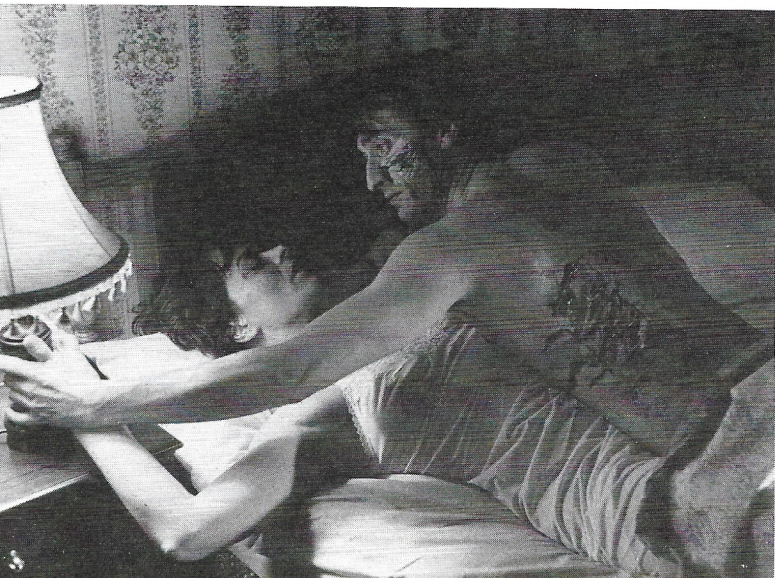
Sketch artist Chris Hobbs' design for the picture's mutating astronaut. The final prosthetic suit is to be worn by a mime artist bent over backwards on all fours.

in two other writers, Robert Smith and Iain Cassie. "The plot was kept intact," he said, "but the new writers went off into weird and wonderful tangents. It's a synthesis of *ALIEN* and a lot of recent ideas, but it's really how you put them together, and the style with which you approach the material, that is important."

Forstater met Davenport, who wrote the first draft of Peter Straub's *THE HAUNTING OF JULIA*, during a screening of *WHISPERS OF FEAR*, Davenport's directorial debut. "I was impressed with it," said Forstater. "It is the hardest exercise of all to make a film for £10,000 [about \$20,000] and limit yourself to one set and one actress, but Harry pulled it off."

XTRO is being financed by Ashley Productions Ltd., a subsidiary of a British investment group based in Manchester. "The company had dealings with the leisure industry before," said Forstater. "When I introduced them to this project they liked it, found they could afford it, and that it gave them a chance to break into production."

Bernice Stegers fights off the disintegrating advances of husband Philip Sayer



Simon Nash, after being infested by his father, a returning astronaut, implants alien eggs into the stomach of the family's maid (Maryam D'Abo).

The stars of *XTRO* are Philip Sayer, ten year-old Simon Nash and Bernice Stegers, who was last seen making love to a severed head in Lamerto Bava's *MACABRE*. The special effects work is being handled by Tom Harris and Francis Coates. "Our six week shooting schedule meant we had to be incredibly precise about the effects we wanted," said Forstater. "Francis came up with designs that we have had to stick to. Everything had to work the first time as couldn't afford delay. Every time we shot an effect, three others had to be lined up in case something went wrong. If the prosthetic on the maid's stomach didn't work the first time, off it went and another one went on immediately."

Chris Hobbs, a sketch artist, helped sort out the visual concepts for the production. Originally, a man in a faceless rubber suit was suggested for the creature, but was scrapped when Hobbs came up with a clever and original idea. "I hope the audience doesn't realize this, but our creature is a man on his back, on all fours," said Forstater. "He will have to arch himself as much as he can so this won't be too obvious. We hired a trained mime artist, who perfected a strange scuttle. You only see the creature at night, so I think we'll get away with it."

Other special effects sequences involve a giant cocoon, the father infecting his son by implanting his lips into his shoulder, a scream exploding a man's eardrums, and the father deteriorating so badly that he literally falls apart. According to Forstater, these ambitious effects will be dealt with in an elegant way. "We've gone for the dry, clean look," he said. "There's no gore or slime to invoke an uneasy physical response. I know that audiences are now so sophisticated that they want to see it all, but



Director Harry Bromley Davenport works out camera angles as the prosthetic makeup device for D'Abo's stomach is attached and concealed.

we'll get gross only as a last resort: if we decide that the effects aren't working. We'll do whatever is necessary to make them work and I won't apologize for it if that's what we have to do."

New Line Cinema will be releasing *XTRO* later this year, according to Forstater. "They were impressed by the fact that *PHANTASM* cost nothing," he said, "but went on to make a fortune. One or two scenes, like the flying silver globe, caused tremendous word of mouth. They saw the potential for those same 'buzz moments' in *XTRO*."

Forstater works in England because he loves fantasy and doesn't want to be type-cast as he would be in Hollywood. "Rigidity is harmful," he said. "If all goes well, I'll be making three films this year. How many producers in Hollywood can say that? Although Forstater is interested in a wide spectrum of projects, his next two films will also be in the fantasy vein. First is *CONTAGION* for director Harley Cokliss, the director of *BATTLE-TRUCK*. Second is *THE COLD ROOM*, to be directed by James Dearden in Berlin. "It's a thriller with a dash of the occult," said Forstater. □

BRAINSTORM

Douglas Trumbull's fighting for survival against the MGM lion.

By Paul Sammon

Poor Doug Trumbull. MGM has refused to view the work print of *BRAINSTORM*, director Trumbull's science fiction brainchild that has been torpedoed by the death of its star Natalie Wood. After some hard negotiations, MGM-UA Entertainment, the film's backer and distributor, agreed to wait and view a work print of the film "without prejudice," instead of shelving it and filing a claim with Lloyds of London. Lloyds insured the film, in the event it could not be completed, for \$12 million.

Lloyds gave Trumbull \$3 million to complete the principal photography, which he had done by March, 1982. But now MGM-UA refuses to view the print until 25 second unit scenes (none of which involved scenes with Natalie Wood), are filmed.

A stalemate has developed, with both sides claiming that the other is not living up to its contractual agreements. MGM Films chairman Frank Rosenfelt pointed out that the term "second unit photography" never arose in discussions with Lloyds and that his company agreed only that the special effects would not be included in the work print to be submitted to MGM.

"We were only to shoot those scenes necessary in order to release the actors and release the set," Trumbull countered. "Lloyds of London wasn't spending a penny on anything that had to do with second unit photography or photography that didn't involve the principals."

This is not the first time Trumbull has had the rug pulled out from under him. After creating the special effects of 2001 and *THE ANDROMEDA STRAIN*, Trumbull was riding high with his first directorial effort, *SILENT RUNNING*. That was 1971; for more than a decade since, Trumbull has tried to add a second directing credit after his name. Trumbull's next film was to have been a science fiction story titled *PYRAMID*. Preproduction on the film was already underway when MGM, also its distributor, abruptly pulled the plug.

Undaunted, Trumbull soon found a second project. *JOURNEY OF THE OCEANAUTS*, an effects-laden underwater epic, was to be underwritten by producer Arthur P. Jacobs (*PLANET OF THE APES*). But Jacobs died suddenly and the film sank.

Now, Trumbull's fighting for



Douglas Trumbull directs the late Natalie Wood.

more than a chance to direct another film. He fighting to save his brainchild. For him this just isn't another "effects laden extravaganza," he believes in *BRAINSTORM*. "This story will make *ALTERED STATES* look like pablum," said Trumbull. "What was of prime importance to us was that, though the characters are scientists, we wanted them to be shown as *people* first. In fact, you could say that we're trying to combine the highly human, dramatic qualities of an *ORDINARY PEOPLE* with the high-tech aura of a science fiction film. We're *not* portraying the scientists as weirdos."

BRAINSTORM began as a story called "The George Dunlap Tape," by Bruce Rubin. The final script is by Rubin, Robert Getchell (*ALICE DOESN'T LIVE HER ANYMORE*) and Philip F. Messina. Trumbull also contributed to the script. Christopher Walken stars as corporate scientist Michael Brace, Natalie Wood as Brace's wife Karen, Louise Fletcher as Lillian, Brace's no-nonsense assistant, and Cliff Robertson as Brace's boss.

During research, Brace stumbles across a direct-line video recorder/transmitter that can record and transmit any experience or sensation directly into a subject's brain. Taking this basic idea as its springboard, *BRAINSTORM* soon escalates into a series of spectacular effects sequences involving corporate intrigue, murder and life after death.

Then, on November 29, 1981, around midnight, while vacationing with her husband off Catalina Island, Natalie Wood disappeared. Eight

hours later, the 43-year-old actress' body was discovered floating a few hundred yards off Catalina's Blue Cavern Point. The official coroner's report listed the cause of death as accidental drowning.

Two days following Wood's death, MGM shut down production. MGM insisted, and still insists, that the film is "fatally flawed" without Wood to complete the filming of what the distributor deemed "two crucial scenes."

The suspension of filming came a scant two weeks before the end of principal photography. Trumbull had already shot the major sequences covering the beginning, middle and climactic finale of the film. He also has all of the elements portraying Wood's relationship with Walken in the can. Further, MGM had been mistaken; there were actually *four* scenes of Wood left to shoot.

Many people close to the production feel that MGM's confusion over the number of Wood's scenes, reveals that the distributor was working from the original script and had not realized how Wood's part had been changed by rewrites. MGM might not have had all the available information, and jumped to a quick decision. Namely that they'd be better off pursuing their claim with Lloyds of London.

Trumbull maintained that the scenes with Wood were "rather minor" and transitional. He was positive he could shoot around the holes, restructure the script and save the picture from the shelf. Two of Wood's remaining scenes were simply dropped, a return to the first screenplay's concept of the character. Trumbull then rewrote the last two scenes by giving Wood's essential dialogue to actor Joe Dorsey, who plays a lab assistant to Walken in the film.

It took four weeks of shooting and a couple of weeks of editing to produce the rough cut that MGM now refuses to see. If the insurance claim is paid (MGM-UA has already threatened to sue), it leaves the possibility open that Lloyds could take the film to another distributor, or release it themselves.

For Trumbull the legal battles are just one more frustration added onto all the others he has experienced. Somehow, though, he has remained optimistic. "I defy any professional filmmaker or moviegoer to detect where Natalie Wood is missing in the film," he said. Hopefully, the studio and the insurance agents will come to terms, and Trumbull will regain the momentum lost to the dark waters off Catalina Island. □

THE TWILIGHT ZONE: SPIELBERG'S NEXT?

Advancing from the rumor stage to active project development, *THE TWILIGHT ZONE* film is a long-discussed and eagerly-awaited attempt to revive the classic television series in a feature format. Available information is sketchy and tentative, and there is no real certainty that a *TWILIGHT ZONE* film will be made, but a source close to the production adds: "Film projects don't come any more pre-sold than this."

Warner Bros, which owns Viacom, television's syndicator of the series, and *Twilight Zone* magazine, is producing. Necessarily, an anthology structure is envisioned, probably with some linking device—though it is recognized that there is no way to replace Rod Serling. A *TWILIGHT ZONE* movie would likely be composed of three or four stories: mostly originals written in the style of the series, plus one story drawn from the series but revised and elaborated for feature use. Richard Matheson is scripting some segments.

John Landis, Joe Dante and Steven Spielberg are currently set as individual story directors with a possible fourth director to be designated, if a fourth story is to be approved. Spielberg and Landis are the overall producers of the film, but it is expected that Spielberg will be the guiding hand.

No scripts for a *TWILIGHT ZONE* movie are in yet, and the tentative budget has been set for under \$10 million. Word is Warner Bros would like to have the film by Christmas. "I know that sounds impossible and insane," said our source, "even shooting concurrently with separate crews as is planned. But remember, this is Hollywood."

If Warner Bros is serious on the release date, work will have to accelerate very soon this summer. A potential complicating factor is that all three directors have several other projects in development. Some of which are likely to become solid commitments.

Spielberg has three other films lined up, including a remake of *A GUY NAMED JOE*. Landis has a Hitchcockian suspense, *INTO THE NIGHT*, at Fox, and Dante—who has turned down numerous film offers to stick with his still-in-development *THE PHILADELPHIA EXPERIMENT*—has another super-secret project in the works.

FIREFOX

Clint Eastwood's new summer film soars on wings supplied by John Dykstra's Apogee Inc.

By Bob Villard

Clint Eastwood is directing, producing, and starring in his new film, FIREFOX, but he knows when to step aside and let a master take over. His choice to create and film the special effects for his futuristic espionage saga was Apogee Incorporated, John Dykstra's state-of-the-art facility. Dykstra's company, under a different name but with a largely similar staff, created the eye-popping effects for STAR WARS, STAR TREK—THE MOTION PICTURE, and BATTLE-STAR GALACTICA.

FIREFOX is the code name for the "ultimate warplane" the (fictional) Russian MIG-31, which can fly at six times the speed of sound undetected by radar. Its integrated weapons system, adaptable to nuclear armament, is operated by pilot thought waves—an advance in technology which has no precedent.

When this information is relayed to British and American intelligence, their course of action is quite logical: *steal the warplane!* And who could pull off a stunt like that better than the ultimate mister macho, Clint Eastwood.

The FIREFOX finale is a spectacular special effects display, pitting the stolen MIG-31 supersonic fighter against the entire Russian air defense system, which is frantically trying to bring the plane down. To insure this sequence's credibility, Eastwood contacted John Dykstra.

Apogee Inc. is an assemblage of some of the world's top effects experts, including Dykstra himself, an Academy Award winner for his work on STAR WARS, who pio-

neered new areas of motion control photography with the creation of a camera which bears his name—the Dykstraflex. The Apogee staff includes Robert Shepherd (production manager), Al Miller (electronics systems design), Don Trumbull (camera design), Dick Alexander (camera building), Douglas Smith (camera operator), William Shourt (special mechanical effects), Grant McCune (chief model maker), and Roger Dorney (optical photography).

Located inside a 30,000 square foot facility, Apogee is the only small studio of its kind in the world which has the capacity of making a complete motion picture in-house. "We have separate departments for every phase of production," Dykstra explained. "We have an optical facility, full stage photographic capability, production and insert stages, departments for animation, illustration, model and special effects, and a complete still photography lab."

Dykstra's philosophy that "the best effects should go unnoticed," was put to a severe test by Eastwood who, among other stipulations, instructed that the MIG-31 should be black and very shiny—two very difficult requirements given the inherent limitations of composite (matte) photography required to incorporate the craft into various backgrounds. "Photographing a shiny aircraft," said Dykstra, "is a theoretical taboo because a highly reflective surface is a big problem in matte photography."

Some other "ground-breaking" by Apogee for FIREFOX included adapting an inertial navigational system for motion control effects work; use of a motion control camera on location (shooting an empty runway) to simulate the actual FIREFOX takeoff; and use of a moving key light with front projection for the in-cockpit process sequences.

Nine models of the FIREFOX were built by Apogee for the production: four large scale models and four



Producer, star, and director Clint Eastwood holds a model helicopter built by Apogee.

small scale models, and one built to actual, full size specifications. Two of the larger models actually flew. The rest were used for bluescreen composite miniature photography, except the life-size model.

The mockup MIG-31—66 feet long, 44 feet wide, and 20 feet high—was built from a radio-station broadcast antenna skeleton, with plywood and fiberglass skin. It had complete running gear and could taxi up to 20 miles an hour.

The most difficult and creative part of the Apogee's participation were sequences depicting the FIREFOX in-flight. "We used a real plane to duplicate all the maneuvers," Dykstra acknowledged, a technique which echoes the choreographed WWII aerial "dog fights" emulated by the spaceships in STAR WARS.

"We mounted a camera in the nose of a Learjet piloted by Clay Lacy, one of the finest stunt-pilots in the industry," Dykstra continued. "We also incorporated an inertial navigational system, which records flight motion and enabled us to duplicate actual in-flight movement with the models for staged matte shots, or

background photography. The impression of speed, which varies from 300 miles per hour to about 60,000 miles per hour, comes from exposing in-flight film at varying frame rates and then playing it back at 24 frames per second. It's an awesome effect, tied into motion and cloud formations."

It's a compliment to Apogee's reputation that dollar-conscious producer Eastwood sought their services on the basis of obtaining the best work available. "It was not a 'bid' situation," said production manager Bob Shepherd. By his estimate, Apogee accounted for perhaps 20% of FIREFOX's screen time.

With a budget of \$18 million, as opposed to \$5 million for Eastwood's last summer film, BRONCO BILLY, FIREFOX was the kind of picture which, if allowed, could have gotten out of hand. Eastwood's postproduction assessment of his collaboration with Apogee and John Dykstra for the important visual effects was typically laconic. "I met the guy, took a look at his operation and gave him the job," he said. "I haven't been disappointed." □

Filming the Firefox as it lands on an arctic ice floe for refueling, a large outdoor set built in the parking lot of Apogee, Inc. Clint Eastwood (far left) watches as effects supervisor John Dykstra (second from right) and his crew prepare the miniature plane for a take using Apogee's high speed camera.



Below: Dykstra (behind camera) lines up a shot of the Firefox taking off, while the model is being wire-rigged. The set obviated the need for optical composites.

ENDANGERED SPECIES

In a story direct from the tabloid headlines, Alan Rudolph asks: Cows now, people later?

By Kyle Counts

Truth can often be stranger than fiction, but *ENDANGERED SPECIES* is a film that tries to be stranger than truth. Directed and co-written by Alan Rudolph (*WELCOME TO L.A.*), the \$10 million mystery-thriller was inspired by more than 10,000 real cattle mutilations that have been documented during the past 15 years.

The Alive Enterprises production, starring Robert Ulrich (*VEGAS*), Marin Kanter and JoBeth Williams, is scheduled for release this October through MGM.

The phenomenon of animal mutilation dates back to 1967, when a three-year-old Appaloosa horse named Skippy was found dead on a ranch near Alamosa, Colorado. The horse's skin had been stripped away, the blood from its body drained, key sexual organs were missing and strange markings covered the carcass—characteristics which later came to be known as a "classic mute."

Local authorities claimed the animal had been struck by lightning and then consumed by predators (blowflies, coyotes and birds), but the rancher felt that Skippy's death was due to anything but natural causes. Such mute cases—involving deer, cattle, dogs and horses—have since been reported in nearly 30 states.

The film's narrative is based on an original story by Zalman King and journalists Judson Klinger and Richard C. Woods. The journalists spent two years scouring ten Western states in the heart of mute country, interviewing law enforcement officials, ranchers and scientists, and compiling data and photographs about the unsolved phenomenon.

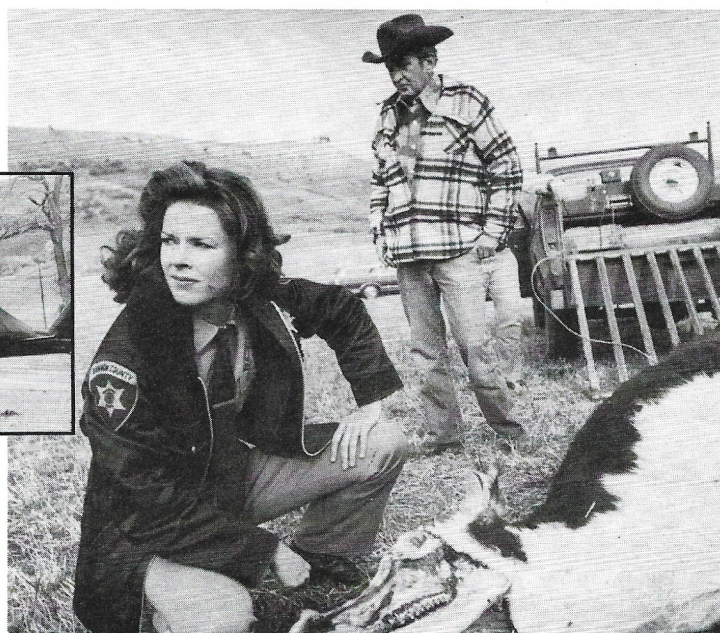
The script for *ENDANGERED SPECIES*, co-authored by Rudolph and John Binder, dramatizes the journalist's findings, examining the most popular theories behind the decade-long mystery—Satanic cults, UFO's and the official government position, natural predators—and draws its own speculative conclusion pointing to a right-wing operation involved in germ warfare. The film's warning: Cows now, people later.

"It's interesting to note that the early notoriety of the cattle mutilation phenomenon peaked during the Watergate era in the mid-70s," said Rudolph, a soft-spoken protege of filmmaker Robert Altman, and son of TV director Oscar Rudolph. "It was thus buried on the back pages of most newspapers, and the sheer magnitude of the story never really sunk in. Today, the story is reduced to banner headlines in junk newspapers like the *National Enquirer*."

Ironically, the plot of *ENDANGERED SPECIES* carries the flavor of corruption that characterized the



Right: Sheriff "Harry" Purdue (JoBeth Williams) examines a dead cow, which exhibits many of the signs of a classic "mute," including surgical-like cuts, missing organs, and no blood. Above: This customized helicopter is used to swoop down on the cattle. Silent black helicopters are frequently mentioned in reports of actual animal mutilations.



Watergate era. "This is a story about the abuse of power," said Rudolph. "The power that is currently mutilating cattle could easily shift its focus to people. In many ways, this is also a protest film. The twist is that all of our characters are rather conservative in their leanings; there isn't a liberal in the bunch. They're all fighting for basically the same thing, except that some of them go too far—they abuse their power, choosing to ignore the greater implication of the actions they provoke."

Headlining the cast is Robert Ulrich of TV's *VEGAS*, who plays a cynical ex-cop fresh from a dry-out at an alcohol rehabilitation center. Fans of the now-defunct ABC series may be hard-pressed to recognize Ulrich, who lost 20 pounds and aged himself with greying temples. Also starring is newcomer Marin Kanter (recently seen in the TV movie *SKOKIE*) as his delinquent teen-age daughter, and JoBeth Williams (*POLTERGEIST*, *STIR CRAZY*), portraying a sheriff who locks horns with Ulrich and Kanter when they arrive in Colorado to visit a local journalist, played by Paul Dooley (*POPEYE*). Also featured are veteran character actors Harry Carey Jr., Gene Evans, singer-actor Hoyt Axton (*THE BLACK STALLION*)

and Peter Coyote, now appearing in Steven Spielberg's *E.T.*

Rudolph and producer Carolyn Pfeiffer (who handled production chores on Rudolph's last film, the rock and roll comedy, *ROADIE*) scouted locations in nearly 100 towns throughout the West before deciding on Buffalo and Sheridan in Northern Wyoming. Weeks prior to the start of principal photography, an MGM crew, production manager Ken Swor and production designer Trevor Williams (*THE CHANGELING*, *FUTUREWORLD*) went north to transform the communities into proper Colorado towns, and to begin construction work on an abandoned missile silo exterior, which serves as the germ warfare mercenaries' headquarters. For interior shots, a sugar mill factory in Longmont, Colorado was redressed.

At this time, wrangler Jim Spahn was busy acquiring and training the animals for the film's background scenes and stunts, the most dramatic of which involved a bull set afire in a barn. Spahn worked closely with American Humane Association representative Ed Hart, who also supervised the use of animal carcasses for the "mute" sequences. Cattle destined for the slaughterhouse were

purchased and prepared according to photographs taken of classic mutilations, and shipped to the location, where they were stored in refrigerated trucks until needed.

Special and mechanical effects were coordinated by Johnny Burke (*MISSION: IMPOSSIBLE*), Steve Galich and Gary King. Their work included rifles with laser sights (regulation German Mini-14s), surgical lasers and a customized Bell 204 helicopter—something of a cross between Captain Nemo's Nautilus and a Vietnam gunship, with a circular metal cattle prod, infrared cameras and special spotlamps—used to silently swoop down to collect the tranquilized cattle.

Aside from opening his eyes to the extensive nature of the mute problem, Rudolph's research left him with a towering empathy for the victimized animal itself. "When you follow a cow's life from birth to death," he said, "you discover that it is one of the really tragic animal existences on this planet. They live only to serve man, whether in the form of milk or beef. Our film makes a simple analogy between cows and human beings. We're not only physiologically similar, but just as plentiful and relatively unguarded. Either of us would seem to make a pretty easy target [for the experiments in the film]."

Adding that evidence overwhelmingly indicates that a sophisticated power is connected to the mutes, Rudolph noted that such evidence is no less speculative than it was when the research began. "I don't think, though, that the government is behind it. Teenage renegades from space would be much more fun to imagine."

"But no one is going to catch these guys, whoever they are," Rudolph concluded. "They're just too slick. However, some day they're going to make a mistake, and someone is going to be there. I hope it's someone who is inspired by our film." □

Alan Rudolph (far left) and crew line up a shot on the streets of Buffalo, Wyoming.



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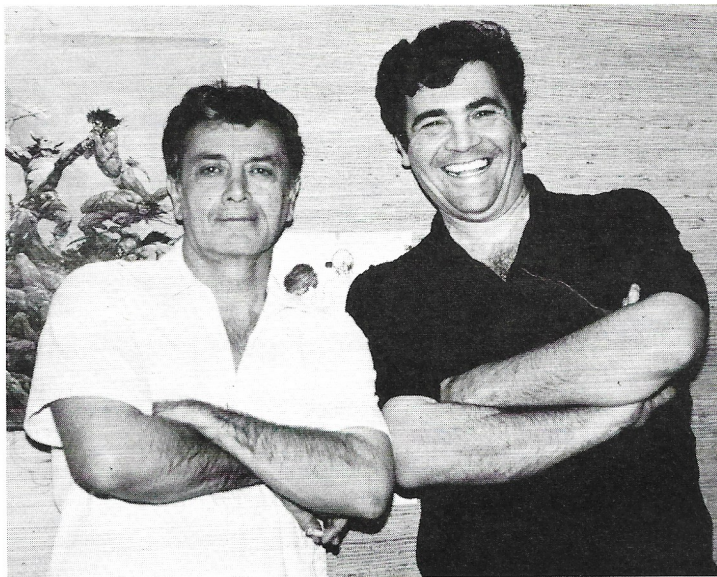
Bakshi & Frazetta go together like Sword & Sorcery

by Kyle Counts

Nearly 80 percent of the work on *FIRE AND ICE*, a new animated adventure by Ralph Bakshi (*AMERICAN POP*) and fantasy illustrator Frank Frazetta, has been completed. "Technically speaking, Frank and I have finished the film," the weary, but exuberant Bakshi reported from his Sun Valley studio. Frazetta has since gone home to Pennsylvania. "Basically, the animation portion is complete," said Bakshi, "except for some retakes. The mechanical process of inking and painting, however, will require another two to three months of work."

Scheduled for a Christmas release at the earliest (Bakshi is now talking with prospective distributors), *FIRE AND ICE* tells the story of a beautiful princess named Teegra and a powerful young barbarian, Larn, who encounter subhumans and prehistoric creatures on a savage, but resplendent planet. Frazetta and Bakshi wrote the story treatment at Frazetta's Pennsylvania farm in the summer of 1980. Marvel Comics' Roy Thomas and Gerry Conway then fashioned it into a screenplay, working carefully to preserve the spirit of Frazetta's *Sword & Sorcery* artwork.

The privately financed project—Frazetta's first, Bakshi's tenth—was a refreshing change of pace, as well as a learning experience for both men. "When Frank first walked in here," said Bakshi, "I was terrified that we'd argue or not see eye to eye about the artistic end of the film. My only other collaboration with an artist was a disaster. But Frank understands every aspect of art. His adaptability to film was amazing. I didn't hire an artist so



Artist Frank Frazetta and animation film director Ralph Bakshi.

much as I hired a man's mind. We'd go back and forth, feeding each other ideas, and it's been so good that it probably ruined me as far as working alone in the future."

For Frazetta, the transition from canvas to celluloid was a natural progression. "All my life I've been telling stories through my work, capturing emotion through sheer artistry," Frazetta explained. "That talent lent itself to this film easily, because it's action-orientated. In many respects, *FIRE AND ICE* is a first. The whole approach is different from other animated films I've seen. The color is better, and the action is slicker, more believable—brutal, but tasteful, like

my paintings. It's got a certain feeling of sensuality; when it moves, there's a fluidity to it. You might say it's a super-comic book approach with an other-world quality."

Bakshi agreed that the animation in *FIRE AND ICE* was different—even better—than anything he had done before. "When you work with an artist of Frank's caliber, your film can't help but be better as a result. The level of animation in *FIRE AND ICE* is the best of all my films; Frank's raised the standard of drawing in my studio 1,000 percent. Bakshi alone is okay, but Bakshi alone isn't Frazetta. What happened to Corben and Wrightson in *HEAVY METAL* is an example of what can go wrong in a collaboration. I didn't see them in the film. You'll see Frazetta in *FIRE AND ICE*, I assure you."

Actually, Frazetta did little of the actual animation on the film. As coproducer and co-director with Bakshi, he supervised the crew of animation artists, deciding where the problems existed in a particular sequence, discussing it with the crew and Bakshi, and showing them how to achieve the required look. He did not sit at the boards in the traditional sense, but prepared numerous key drawings for both narrative movement and backgrounds. Pleased with his own work, Frazetta said the background paintings alone would be worth the price of admission.

As director, Bakshi showed his staff technically how to achieve the movements that were discussed earlier. When Frazetta came in the next day, Bakshi would show him what had

been produced, and refinements would be made.

Bakshi is still trying to perfect the same rotoscoping techniques that audiences disliked in earlier films, including *AMERICAN POP* and *LORD OF THE RINGS*. Even here Frazetta's influence was felt. Bakshi and Frazetta served as co-directors; Frazetta instructed the actors in movement to create believable action. "No one understands action better than Frazetta," Bakshi said. "If he had never done a single drawing for the film, his imprint would still be on it."

The live-action shooting—used as an aid to the rotoscoping—was done on Hollywood sound stages. Make-shift props and trees were constructed from scaffolding. The heavier action stunts were filmed in Bronson Canyon, in the Hollywood Hills, the site of the old *Flash Gordon* serials. For an outdoor sequence involving a giant lizard, a truck—its hood opened to resemble the reptile's snapping jaws—was literally attacked by the actors. The live-action footage is blown up, frame by frame, into 8"x10" stills for the artists to work with.

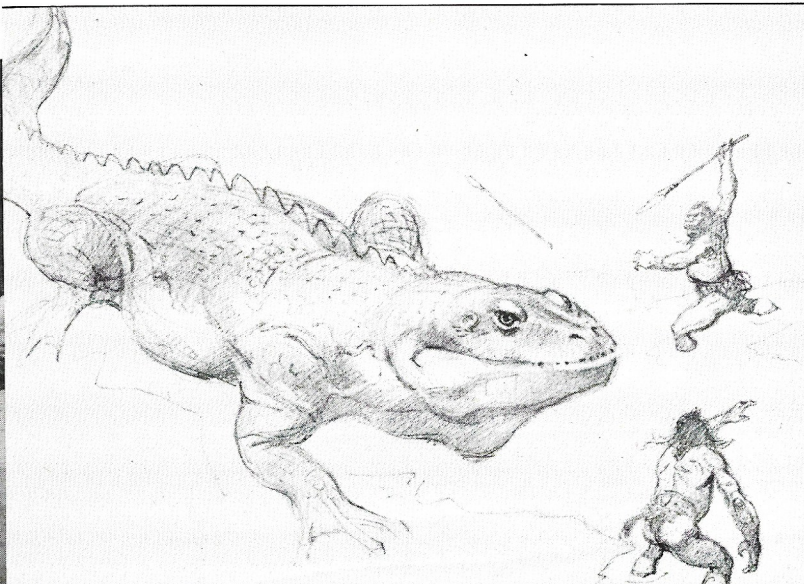
"I'm one for realism," said Frazetta. "Unlike most films, where the action is choreographed, we devised a technique using rolled-up newspapers. The actors could follow through with their blows and make contact in the battle scenes. The newspapers represented axes and clubs, and we told the better athletes not to hesitate or pull their punches, which I think the audience can spot. When rolled-up newspaper met head, there was an instinctive reaction that is totally different from a guy making believe he was hit, or one who was hit softly. Ralph and I agree, this is the way it should look."

"If you really observe the drama of life," Frazetta continued, "you know that the way someone moves is quite different from what Hollywood movies would have you believe. My input was to show how the characters should react in a standard moment of violence or fear—logically, as opposed to the hokey John Wayne idea of action. All these little nuances are in the film. We've trapped a kind of reality new to animation."

Bakshi cited an example. "We show this young barbarian trapped on a tree limb," he said, "and there's five subhumans with knives below. Suddenly, a pterodactyl flies by, and the kid jumps on it to escape. It's a fantasy situation, but you'll believe it when you see it."

Casting agencies provided the young men and women for the required roles of barbarians, subhumans and slave girls. Those inter-

A key sketch by Frank Frazetta, which helped define the film's style and action.





Above: A volcanic castle, one of nearly 1,000 background paintings done for the film which "alone are worth the price of admission," per Frazetta. **Right:** The film's heroine, Princess Teegra, on the lookout for danger in the swamp.

viewed were asked to read from the script and go through a series of actions to see how well they moved. Hundreds of women—all professing to be the perfect "Frazetta girl," whether or not they actually knew what a Frazetta girl was—auditioned for the pivotal role of Teegra.

"We went so far as have the girls stand against a life-size drawing of Teegra to see how they filled in the outline," said Frazetta. "But what you see on the screen, you can thank the artists for. No girl could look like that, and even if she did, she'd probably be a mumbling idiot."

Bakshi and Frazetta insist that rotoscoping isn't just tracing movement from film. They ran a short test of their work to illustrate how much the raw footage is redrawn and strengthened by the artists. The short piece of film first shows a modestly attractive, bikini-clad actress playing Teegra darting around boxes and jumping over pieces of wood on an otherwise barren sound stage as several well-built men in loin cloths chased after her. Seconds later, the completed animation of the scene appeared. The actress had been transformed into a voluptuous Frazetta maiden, scurrying through a swamp to elude a group of subhumanoids.

Even in a scant 30 seconds of film, one could see a textural quality to the



animation that is new to Bakshi. The figures are darker, richer—not the usual pink flesh tones traditionally used in animation. They seem rounder and more three-dimensional, with an added dimension of detail. One noticed subtle shifts of expression on Teegra's panicked face. Most significantly, the characters' body movements convincingly create the illusion that these are living, breathing beings, not simply colored pigments on transparent cels.

The scene also shows a sparer Bakshi, one less concerned with Wagner-

ian battles between brawling hordes. "FIRE AND ICE is definitely not an epic," he emphasized. "I did an epic. LORD OF THE RINGS had 10,000 soldiers marching to the wall, and everybody yawned. Frank's a great believer in simplicity—look how few figures he uses in his paintings. LORD OF THE RINGS taught me that numbers don't mean a thing. What Frank and I have done is re-addressed ourselves to the idea of making a film about people—Frank Frazetta's people.

"I have many scars," Bakshi said.

"A lot of stuff I've done was hype for Hollywood's sake, so I could sell another movie. We're very proud of what we've done here, and I hope that people don't confuse love of something with arrogance or hype. Frank has reinstated my belief in my own abilities, and he says I've given him new creative life too. I'd forgotten what it was like to have fun making a movie—all the fights, the non-releases. This is the best time I've ever had in my life. With FIRE AND ICE, I think I've finally made it out of the ghetto." □

*Greetings
from*



*Los Angeles,
2019 A.D.*

The Making Of

BLADE RUNNER

Article by Paul M. Sammon

In a giant, empty, decaying building which had once housed thousands, a single TV set hawked its wares to an uninhabited room.

The ownerless ruin had, before World War Terminus, been tended and maintained. Here had been the suburbs of San Francisco, a short ride by monorail rapid transit; the entire peninsula had chattered like a bird tree with life and opinions and complaints, and now the watchful owners had either died or migrated to a colony world. Mostly the former; it had been a costly war . . .

*—from **Do Androids Dream of Electric Sheep?** by Philip K. Dick*

In Philip K. Dick's bleak vision of the near-future, the world's cities have become decaying hulks, all but abandoned by those who have survived "World War Terminus" in favor of off-world colonies.

However, in 70mm and six-track stereo, an empty city is just so much glass and concrete. So director Ridley Scott and a staff of designers created their own version of the near-future: dark, garish, crowded, and hectic. It's probably the most brilliantly- and completely-realized future society ever captured on film. The crew playfully dubbed it "Ridleyville," in honor of its "father."

While Ridley Scott drastically altered the specifics of the book's setting, the flavor of Dick's San Francisco has been remarkably preserved in "Ridleyville".

In both the novel and the film, the cities are literally falling apart as the technological infrastructure crumbles away. Dick called the resulting debris "kibble"; the crew of **BLADE RUNNER** called it "retro-trash."

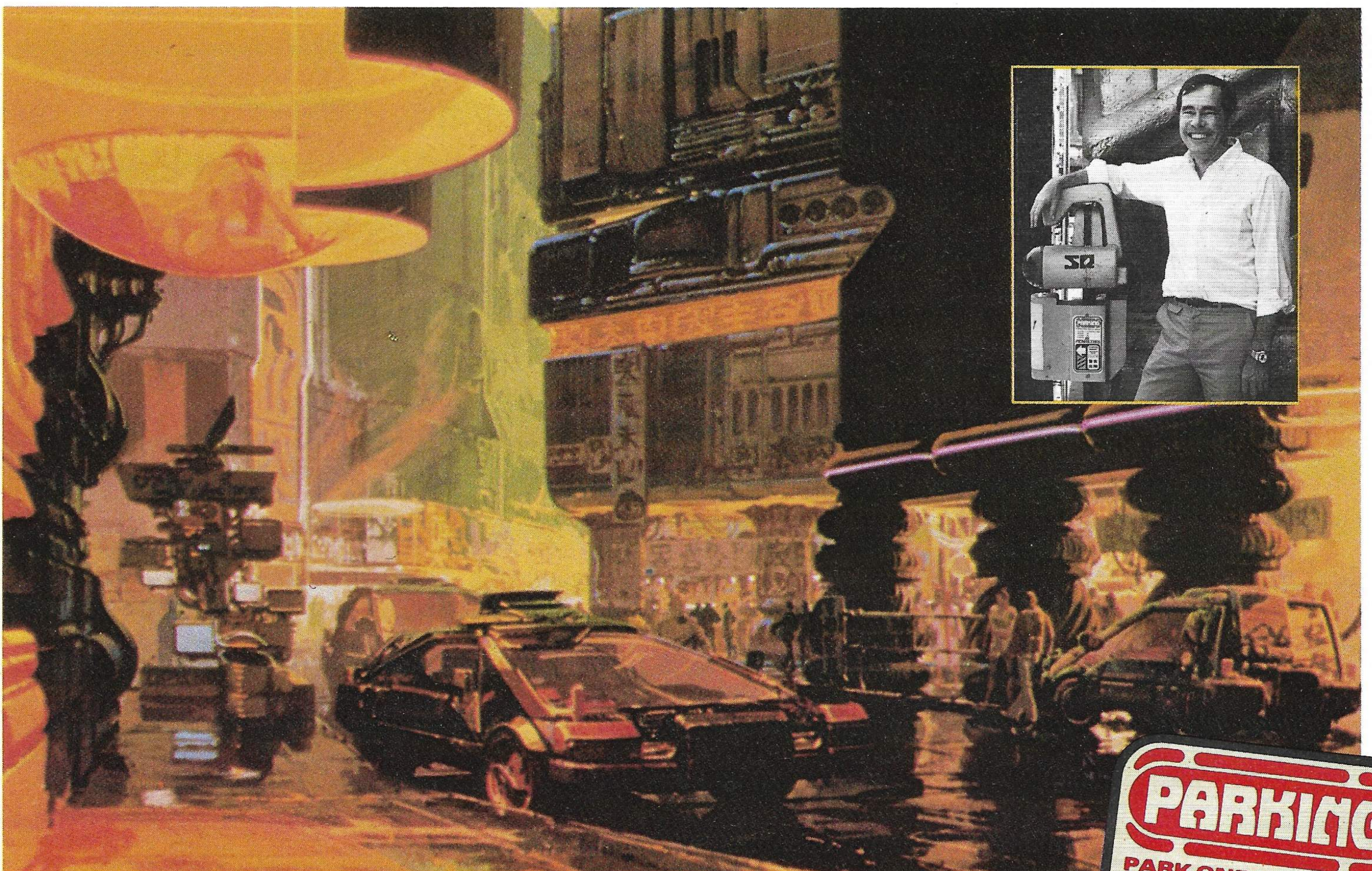
At press time, it was still too early to even guess at **BLADE RUNNER**'s critical reception. But at the very least, the film is a visual feast, a tribute to Scott, production designer Lawrence Paull and effects director Douglas Trumbull, and the talented crews who worked for each of them.

The film will also serve as a final tribute to the late Philip Dick, who died just weeks before a final print was completed. It was Dick's dystopian vision that started it all, of course. Sadly, it was a vision the author never had a chance to see recreated on film.

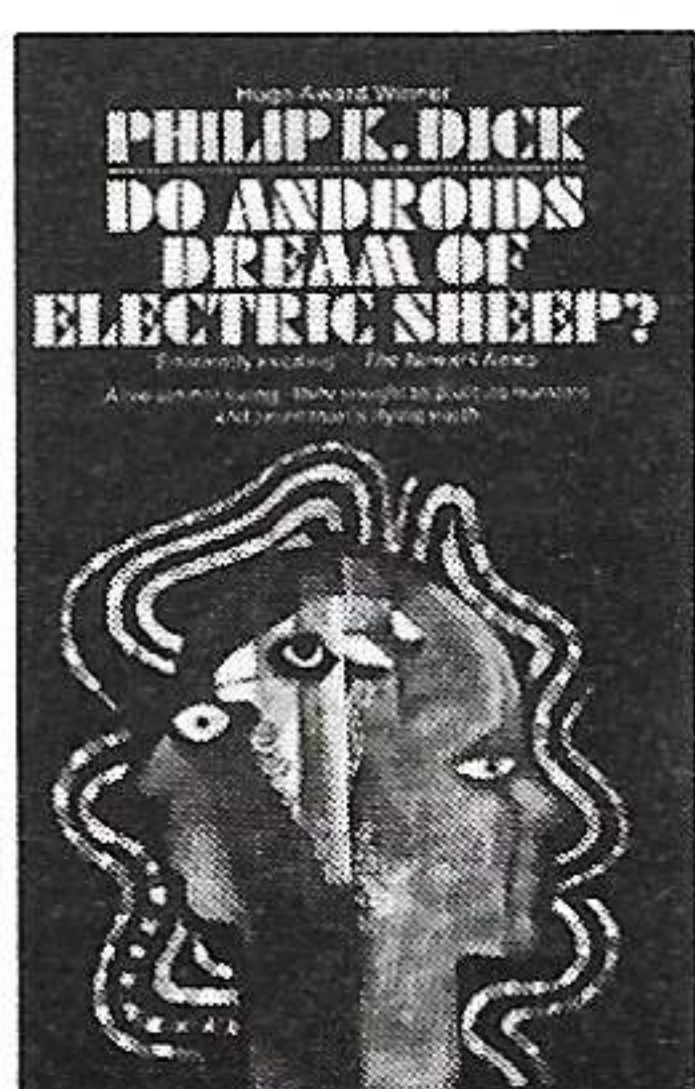
This incredible industrial complex—known as the "Hades Landscape," and dubbed "Ridley's Inferno" by the crew—was actually a 13' x 18' table-top miniature built and photographed at Douglas Trumbull's EEG effects studio.

Shooting the internally-lit brass and foam miniature through mineral oil-vapor "smoke" gives the tremendous illusion of depth. The huge buildings in the background are supposed to be 700 stories tall; in actuality, they were small, self-lit transparencies attached to the miniature. For the final composite (inset right), additional elements were added, including front-projected flames; double-exposed smoke; and a flying car, which itself required several motion-control passes to photograph.





Above: A color rendering of "The City," circa 2019, by designer Syd Mead (inset, posing with a futuristic parking meter). The illustration features many elements recreated in the film's sets, including two of his vehicle designs, electronic traffic indicators (far left), store displays that overhang the sidewalk, signs lettered in Japanese, and huge "barley-shaped" columns. The unusual X-shaped intersection is based on the huge New York Street set on the back lot of The Burbank Studios. Right: Although Mead designed the parking meter, the shocking warning label was the work of illustrator Tom Southwell.



THE NOVEL

Philip K. Dick's novel, *Do Androids Dream of Electric Sheep?*, was definitely a child of its times. First published in 1968, during the very height of the Vietnam war, it detailed the adventures of Rick Deckard, a futuristic bounty hunter tracking down a cadre of murderous androids; at a further remove, the book was an impassioned examination of modern mankind's emotional sterility. "It was written," the late author recalled, "during a time when I thought we had become as bad as the enemy."

Philip K. Dick was born in Chicago in 1928. He lived most of his life in California, holding down a variety of odd jobs (including a classical music disc jockey) while developing his writing career. Dick was nothing if not prolific. His first story, "Beyond Lies the Wub," was published in *Planet Stories* in July 1952. The next year, 28 stories appeared with the Dick byline, and 1954 saw him publish an additional 28. By 1955, Dick had cut

back on short stories (he ultimately wrote 110 of them) to author *Solar Lottery*, his first novel, which is still in print and which remains one of his best selling titles.

Dick was nearly as prolific when it came to novels—he wrote more than 40. From 1964 to 1969, for example (a period many experts consider Dick's finest literary stretch), no fewer than 16 of his books were published, titles which included *Dr. Bloodmoney: Or How We Got Along After The Bomb*, *Galactic Pot Healer*, *Clans of the Alphane Moon*, and, of course, *Do Androids Dream of Electric Sheep?*

Despite his productivity, Dick's output was far from hackwork. *The Man in the High Castle*, a story of an alternate universe where the Japanese and Germans won World War II and split America down the middle as booty, won the Hugo award in 1972. *Flow My Tears, The Policeman Said* garnered the John W. Campbell Memorial Award for best novel of 1974.

No one wrote quite like Philip K. Dick. Although most of his stories were set in a world recognizably our own, his viewpoint was so skewed by existential observation and idiosyncratic insight that anyone sampling his work over any period of time found their per-

ceptions of reality irrevocably altered. Not only was he devastatingly unique, he jogged his reader's gray cells as well.

Dick achieved his first great cross-over success from the science fiction ghetto into the literary mainstream in the 1960s, with the counter-culture's enthusiastic embracing of such works as *Faith of Our Fathers* (in which God is not dead, just insane), *Ubik* and *The Three Stigmata of Palmer Eldritch* (thought by many to be the LSD novel).

But the drugs that were so much a part of the counter-culture movement had made inroads into Dick's habits. Although he had been virtually drug free in recent years, his earlier experiments with LSD and reliance on large doses of amphetamines ultimately may have helped destroy his health and led to his untimely death. "I took so much speed," Dick admitted, "because I had to support myself by writing fiction. The only way I could do that was to write a lot of it."

Dick, however, lived long enough to enjoy a measure of his success. Lauded in Europe, and the subject of numerous articles here in his own country (including a revealing, highly recommended *Rolling Stone* cover story a few years ago),



Dick was one of the handful of American science fiction writers to be highly praised by mainstream critics for his literary abilities. And one of the highest points of his career was *Do Androids Dream of Electric Sheep?*

"It's one of my favorite novels," Dick said. "Although it's essentially a dramatic novel, the moral and philosophical ambiguities it dealt with are really very profound. The book stemmed from my basic interest in the problem of differentiating the authentic human being from the reflexive machine, which I called an android. In my mind, 'android' is a metaphor for people who are physiologically human,

but who behave in a non-human way.”

Dick first became interested in this problem while doing research for *The Man in the High Castle*. Given access to original Gestapo documents at the closed stacks of the University of California at Berkeley, Dick discovered diaries by SS men stationed in Poland. One sentence in particular had a profound affect on the author.

“The sentence read, ‘We are kept awake at night by the cries of starving children,’” Dick explained. “There was obviously something wrong with the man who wrote that. I later realized that, with the Nazis, what we were essentially dealing with was a defective group mind, a mind so emotionally defective that the word *human* could not be applied to them.

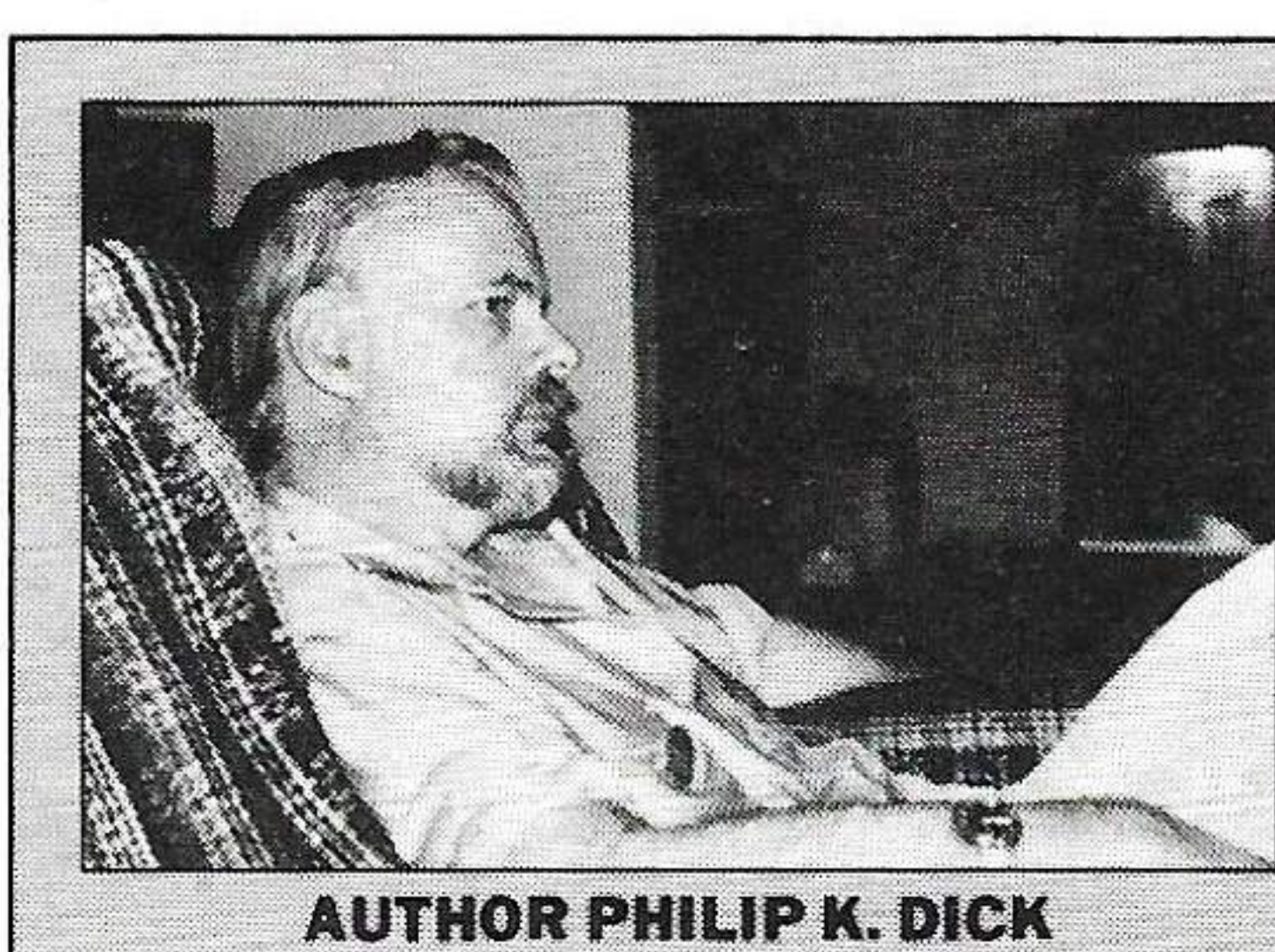
“Worse,” Dick continued, “I felt that this was not necessarily a solely German trait. This deficiency had been exported into the world after World War II and could be picked up by people anywhere at any time. I wrote *Do Androids Dream of Electric Sheep?* during the Vietnam war. At the time, I was revolutionary and existential enough to believe that these android personalities were so lethal, so dangerous to human beings, that it ultimately might become necessary to fight them. The problem in killing them would then be: ‘Would we not become like the androids in our very effort to wipe them out?’”

Enter Hollywood.

In 1969, struck by the novel’s visual and moral landscape, director Martin Scorsese and critic Jay Cocks showed interest in transforming the book into celluloid, although the book was never formally optioned. In 1974, however, Dick was approached by the man who, six years later, would become the prime mover and shaker behind the book’s eventual film adaptation—Hampton Fancher.

Born in 1938, ex-husband of actress Sue Lyon (*LOLITA*), and a former actor himself with 10 feature films and over a hundred TV credits (including “The Burning Girl” on *ONE STEP BEYOND*), Fancher had been writing scripts since he was a teenager. He had also made a series of 8mm and 16mm films, culminating in a prize-winning 35mm short, *BEACH PARKING*. But Fancher was not a big science fiction buff. In fact, he had only read two novels in the genre: Alfred Bester’s *The Stars My Destination* and Dick’s *Do Androids Dream of Electric Sheep?*

“When I read Dick’s novel, *STAR WARS* wasn’t even a gleam in George Lucas’ eye,” Fancher said. “But at the same time there was the smell of science fiction in Hollywood. After I’d finished Phil’s book I realized that if there was ever going to be a serious film in this trend, I had just read the



AUTHOR PHILIP K. DICK

“I was revolutionary and existential enough to believe that these ‘android’ personalities were so lethal, so dangerous to human beings, that it ultimately might become necessary to fight them.”

source material. So with the few dollars I had left in my pocket at the time, I took a stab at optioning the book.”

However, Fancher couldn’t seem to locate Dick. No one—not even Dick’s literary agents—seemed to know where to locate him. Fortunately, a chance encounter with Ray Bradbury (who happened to be carrying an address book with Dick’s phone number in it) brought Fancher and the author together.

Their first meeting was amiable, as were subsequent encounters. Yet in the process, Fancher realized that his dream of optioning Dick’s novel had become sidetracked. “Although we got along very well, I had the feeling that Phil thought I was some sort of Hollywood hustler,” Fancher explained. “I got the impression that Dick was not only reluctant to get involved, but also increasingly reluctant to have that particular book done as a film.”

“I don’t think Hampton realized I was as naive about Hollywood as he was,” Dick later recalled. “I don’t think he ever understood that when it came to Hollywood, I cringed. I had an automatic flinch reaction. Putting it on an anthropological basis, I represent the tribe of novelists and short story writers, while Hollywood represents the tribe that makes movies. I looked at their tribe, and their customs completely baffled me. I’m sure they looked on me with the same confusion.”

Discouraged, Fancher decided to abandon the project. What the exactor had not known was that the book had *already* been optioned, by Herb Jaffe Associates. Robert Jaffe would, in fact, be the first person to actually write a screenplay of the novel—a scenario that Dick loathed.

“He took the novel and turned it into a comedy spoof, something along the lines of *GET SMART*,” Dick said. “He even wrote it under a pen name. It was so terribly done I couldn’t believe it was a shooting script.” Perhaps realizing their approach was hardly appropriate, Jaffe Associates let the book’s option drop in 1977.

The prospect of turning Dick’s novel into a motion picture seemed doomed. Then, suddenly, in 1978, Fancher found himself back in the picture. “I was about to go on a long trip, when I ran into an actor friend of mine, Brian Kelly, who had ambitions of becoming a producer. Remembering my experience with Dick, I told him, ‘Why don’t you try optioning this Philip

K. Dick book?’”

Encouraged, Kelly proceeded to do just that. He first took the novel to producer Michael Deeley, a man who had cut his cinematic teeth editing the old British-made *ROBIN HOOD* television series, before moving on to become head of EMI and the Oscar-winning producer of such films as *THE DEER HUNTER*. The first time Kelly approached him, Deeley said no thanks, because he felt Dick’s complex concepts would not easily translate to film.

However, Fancher and Kelly tried again. Fancher wrote an eight-page treatment which so impressed Deeley that he encouraged the two to come up with a working screenplay. “I hadn’t ever intended to write the screenplay myself,” Fancher explained, “but my girlfriend at the time convinced me that this was the only way to get the project off the ground. It took me nearly a year to write, but when I was finished Kelly took the script back to Deeley and he loved it.”

DOWNTOWN L.A. in 2019 (below) is a dirty, crowded mob scene, as conceptualized by director Ridley Scott, production designer Lawrence Paull and illustrator Syd Mead. It’s also wet (thanks to the constant acid-rain), which accounts for the umbrellas. Inset: Scott positions two of the punkish extras.



FADE IN:
EXT. HADES
We are MOV
vast plain
horizon, s
the sky th
a window
is sittin
down

THE SCRIPT

With Michael Deeley on board the project was given a tentative go-ahead: Fancher would write the script and, along with Kelly, serve as executive producer. As Deeley began shopping the project (tentatively titled *THE ANDROID*) around to a number of studios, Fancher completed several screenplay drafts, each version drifting farther and farther away from Dick's original story.

In Dick's novel, set in 1992, Deckard is a bounty hunter with the San Francisco police force, tracking down renegade androids illegally on Earth. His job is complicated by the newest model, the "Nexus-6", which looks and acts just like a real person. Eight of these top of the line models are on the loose; Deckard's superior killed two before being seriously wounded by a third. Deckard must destroy the remainder, as well as contend with his new-found romantic feelings for Rachael, herself an android.

Although the android love-interest and the concept of the "Nexus-6" androids were retained, other crucial concepts of Dick's work were scrapped by Fancher, including the preoccupation with real animals.

"It was never intended, except in the first draft, to stay close to the novel," explained Fancher. "The book was really only a jumping off point, and the various drafts of my scripts eventually took on lives of their own. Besides, the whole point of my interpretation of the book was of a man who had discovered his conscience in the course of his search for these androids. I also thought of it in terms of a love story, the growing bond between Deckard and Rachael. In the final analysis, there was very little of Dick's book in my screenplay."

By the time Fancher had com-

pleted his screenplay, Dick's philosophical treatise had evolved into what director Ridley Scott later dubbed "a dark mystery." The story is set 40 years in the future, but life in the year 2019 is still much like our own period—albeit somewhat dirtier, more crowded and much more dangerous. Off-planet colonization is encouraged, and genetic engineering has advanced to the point where actual "people" (complete with implanted, artificial memories) are capable of being manufactured by corporations.

These artificial humans aren't robots in the traditional sense, but genetic constructs whose sole difference from humans is verifiable only through a series of psychological tests employing a polygraph-type device called the Voight-Kampff machine. The only other difference is a "factory-installed" disease that kills the androids after a four-year life span.

The androids are used for high-risk jobs on planetary colonies or as futuristic soldiers. Although equipped with heightened physical and mental capabilities, they are the second-class citizens of their times, and they occasionally attempt to escape their servitude and blend in with humanity. When they do, specially trained cops—like Rick Deckard—are relied on to "retire" the "skin-jobs."

Fancher's script details Deckard's search for the renegades, a quest on which he encounters Tyrell (whose massive corporation produced the artificial humans), Sebastian (an eccentric genius who, significantly, is afflicted with a natural aging disease), and with a not-so-hostile android, Rachael, who becomes his mistress.

Ultimately, Deckard uncovers the mystery and terminates the androids, but not before his moral conscience has been stirred by the quandry of his profession. But what about the girl? In Fancher's version of the screenplay, she kills herself rather than face her inevitable four-year death sentence. It would be one of many story points that would change before filming

was completed.

In March 1980, on the strength of Fancher's screenplay, Deeley was able to entice Ridley Scott to join the project (now titled *DANGEROUS DAYS*) as its director. With Scott's track record (*ALIEN* returned about \$100 million in rentals), Deeley was able to negotiate \$5 million worth of backing from Filmways Pictures. Unfortunately, no one thought to give the good news to the book's author.

"I got a call from Robert Jaffe one day," recalled Philip Dick, "and the first thing he told me was 'Congratulations!' I said, 'For what?' It turned out that Jaffe had read about it in the trades, but no one from the production company had taken the trouble to inform me of the fact.

"A bit later I was having dinner with Ray Bradbury—it's funny how Ray kept popping up in odd places during the beginning of this thing—and I mentioned that someone was making a movie out of my book, but I'd heard the news only by reading about it in the trades. Ray started shouting and waving his arms—he thought that this was totally unacceptable behavior. I just smiled and finished my drink. But as time went on, that, and other things, began to gnaw on me."

This initial snub was to be only the first in a series of conflicts between Dick and the *BLADE RUNNER* company, an on-going feud—that soon became public—which ended only a short time before the writer's death.

For one thing, Dick was upset with the callous way he felt the production company was treating him. "They haven't talked to me at all," he complained during preproduction. "On the other hand, I haven't tried to get in touch with them either!" As for Fancher, Dick had not spoken with him since the first attempt to option the book. But Dick had finally read Fancher's script. And he wasn't happy.

"I read two drafts of Fancher's screenplay, and it was terrible—corny and extremely maladroit throughout," Dick said. "They were on the level of *PHILIP MARLOWE MEETS THE STEPFORD WIVES*. I did not approve of what it tried to do, and I don't think it accomplished what it tried to do. In other words, they aimed low and failed at what they aimed at.

"Fancher had concentrated on a lurid collision between human and android. I wasn't angered by what had been cut from my novel, because I know you can't transfer everything to the screen. What was bad was the execution of the script. Fancher had over-relied on the cliché-ridden Chandleresque figure, and his script opened with a hoary voice-over, like: 'It was a dirty town. It was a dirty job. Somebody had to do it. I was that somebody. My name's Deckard.' I mean, My God!

"The ending had that awful

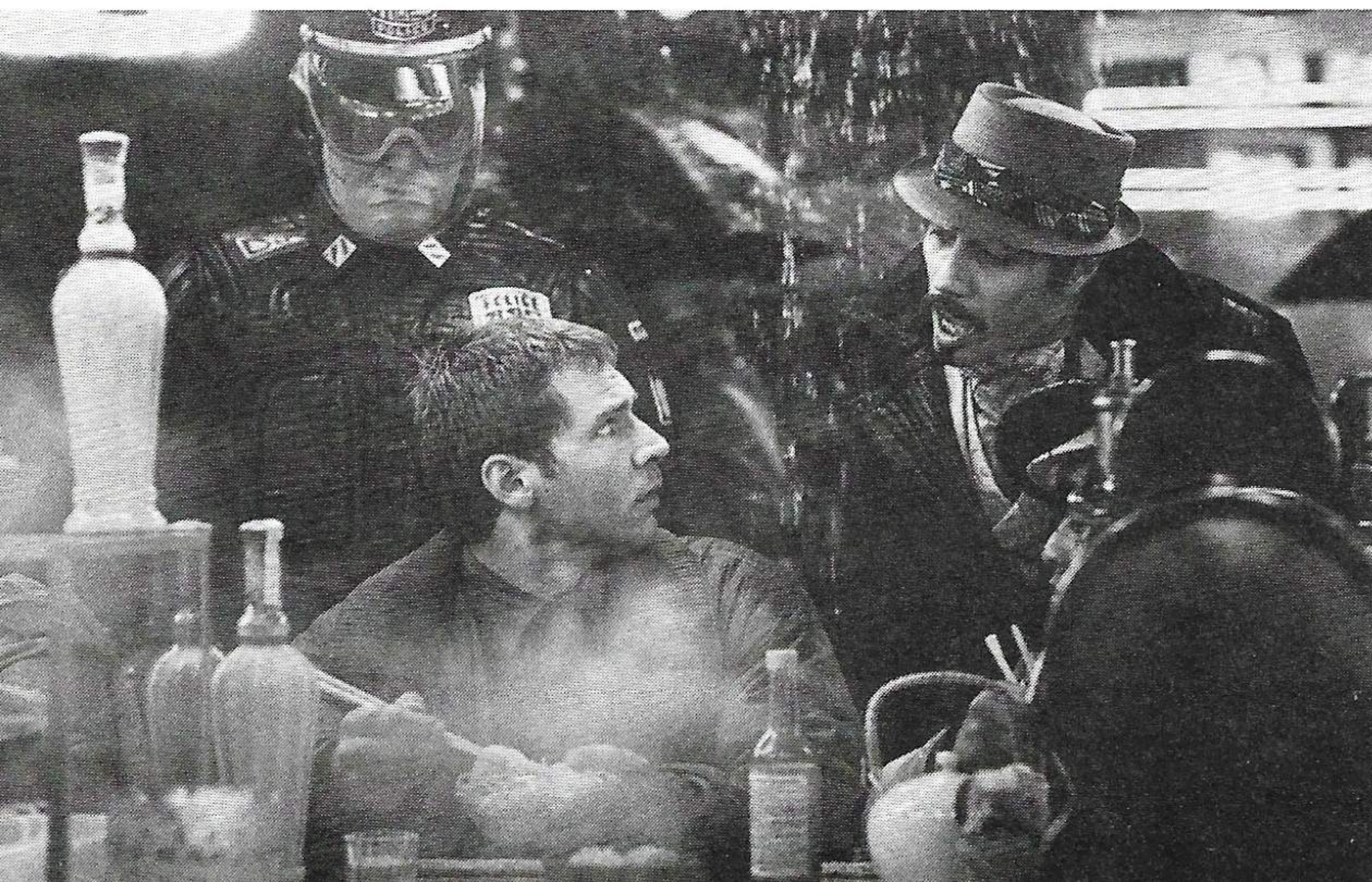
Cast & Credits

A Warner Bros Pictures release [The Ladd Co.], 6/82, 114 mins. In Color, scope, 70mm and Dolby stereo. Directed by Ridley Scott. Produced by Michael Deeley. Screenplay by Hampton Fancher, David Peoples. Based on the novel "Do Androids Dream of Electric Sheep?" by Philip K. Dick. Cinematographer, Jordan Cronen-weth. Production designer, Lawrence G. Paull. Associate producer, Ivor Powell. Music by Vangelis. Supervising editor, Terry Rawlings. Executive producers, Brian Kelly, Hampton Fancher. Special photographic effects supervisors, Douglas Trumbull, Richard Yurich, David Dryer. Production executive, Katherine Haber. Unit production manager, John W. Rogers. 1st assistant directors, Newton Arnold, Peter Cornberg. Costumes by Charles Knode, Michael Kaplan. Art director, David Snyder. Visual futurist, Syd Mead. Casting by Mike Fenton, Jane Feinberg. Script supervisor, Anna Maria Quintana. Production coordinator, Vickie Alper. Location manager, Michael Neale. Sound mixer, Bud Alper. Set decorators, Linda DeScenna, Tom Roysden, Leslie Frankenhaimer. Production illustrators, Sherman Labby, Mentor Huebner, Tom Southwell. Assistant art director, Stephen Dane. Set designers, Tom Duffield, Bill Skinner, Greg Pickrell, Charles Breen, Louis Mann, David Klasson. Property master, Terry Lewis. Makeup artist, Marvin Westmore. Special floor effects supervisor, Terry Frazee. Special effects technicians, Steve Galich, Logan Frazee, William G. Curtis. Gaffer, Dick Hart. Best boy, Joseph W. Cardoza Jr. Key grip, Carey Griffith. Construction coordinator, James F. Orendorf. Stunt coordinator, Gary Combs. Action props, Mike Fink, Linda Fleisher. Still photographer, Stephen Vaughan. Production assistant, Bryan Haynes. Editor, Marsha Nakashima. Assistant editor, William Zabala. English crew: First assistant editor, Les Healey. Sound editor, Peter Pennell. Dialogue editor, Michael Hopkins. Dubbing mixers, Graham V. Hartstone (Pine-wood), Gerry Humphries (Twickenham). Visual displays by Dream Quest Inc. Electron Microscope photographs by David Schraf. Esper sequence, Filmfex & Lodge/Cheesman. Titles by Intralink Film Graphic Design.

Special photographic effects by EEG. Director of photography, Dave Stewart. Optical photography supervisor, Robert Hall. Cameramen, Don Baker, Rupert Benson, Glen Campbell, Charles Cowles, David Hardberger, Ronald Longo, Timothy McHugh, John Seay. Matte artist, Matthew Yurich. Additional matte artist, Rocco Gioffre. Assistant matte artist, Michele Moen. Matte photography by, Robert Bailey, Tama Takahashi, Don Jarel. Special camera technician, Alan Harding. Optical line up, Philip Barberio, Richard Ripple. Animation and graphics, John Wash. Effects illustrator, Tom Cranham. Special projects consultant, Wayne Smith. Miniature technician, Bob Spurlock. Assistant effects editor, Michael Bakauskas. Chief modelmaker, Mark Stetson. Modelmakers, Jerry Allen, Sean Casey, Paul Curley, Leslie Ekker, Thomas Field, Vance Frederick, William George, Kristopher Gregg, Robert Johnston, Michael McMillan, Thomas Phak, Christopher Ross, Robert Wilcox. Cinetechnician, George Polkinghorne. Still lab, Virgil Mirano. Electronic and mechanical design by, Evans Wetmore. Electronic engineering by, Greg McMurphy. Computer engineering by, Richard Hollander. Special engineering consultants, Bud Elam, David Grafton. Assistant to David Dryer, Leora Glass.

Deckard Harrison Ford
Batty Rutger Hauer
Rachael Sean Young
Gaff Edward James Olmos
Bryant M. Emmet Walsh
Pris Daryl Hannah
Sebastian William Sanderson
Leon Brion James
Tyrell Joe Turckell
Zhora Joanna Cassidy
Chew James Hong
Holden Morgan Paull
Bear Kevin Thompson
Kaiser John Edward Allen
Taffey Lewis Hy Pyke
Cambodian Lady Kimiro Hiroshige
Sushi Master Robert Okazaki
Saleslady Carolyn DeMirjian

When six replicants are discovered loose in Los Angeles, Gaff (Edward James Olmos) and an unidentified uniformed officer recruit the services of retired "blade-runner" Rick Deckard (Harrison Ford), who'd much rather eat his bowl of noodles.





What the best dressed folks will wear in 2019

Charles Knode and Michael Kaplan avoid the old cliché of streamlined jump suits, and recall the flavor of the 1940s.

Since tastes in fashions are so cyclical, Ridley Scott didn't want the residents of Ridleyville to be wearing anything too exotic or obviously "sci-fi." Instead, costume designers Charles Knode and Michael Kaplan went after a nostalgic mood, with just enough unusual design elements to suggest the near-future.

The most obvious '40s touches in *BLADE RUNNER* are Harrison Ford's Bogart-esque trenchcoat and Sean Young's broad-shouldered business suit. Other elements were more contemporary in origin, including Rutger Hauer's black leather coat and Ford's eclectic wardrobe (Ford quipped that Deckard dresses like "a middle-aged Elvis Costello").

The film's costumes give subtle clues as to the nature of 2019's society. Knode and Kaplan dressed many of the Oriental extras in tatters to denote their working-class status, while the well-to-do wore lavish outfits of fur, or with fur-trim, an obvious status symbol when there are no wild animals left on the planet.

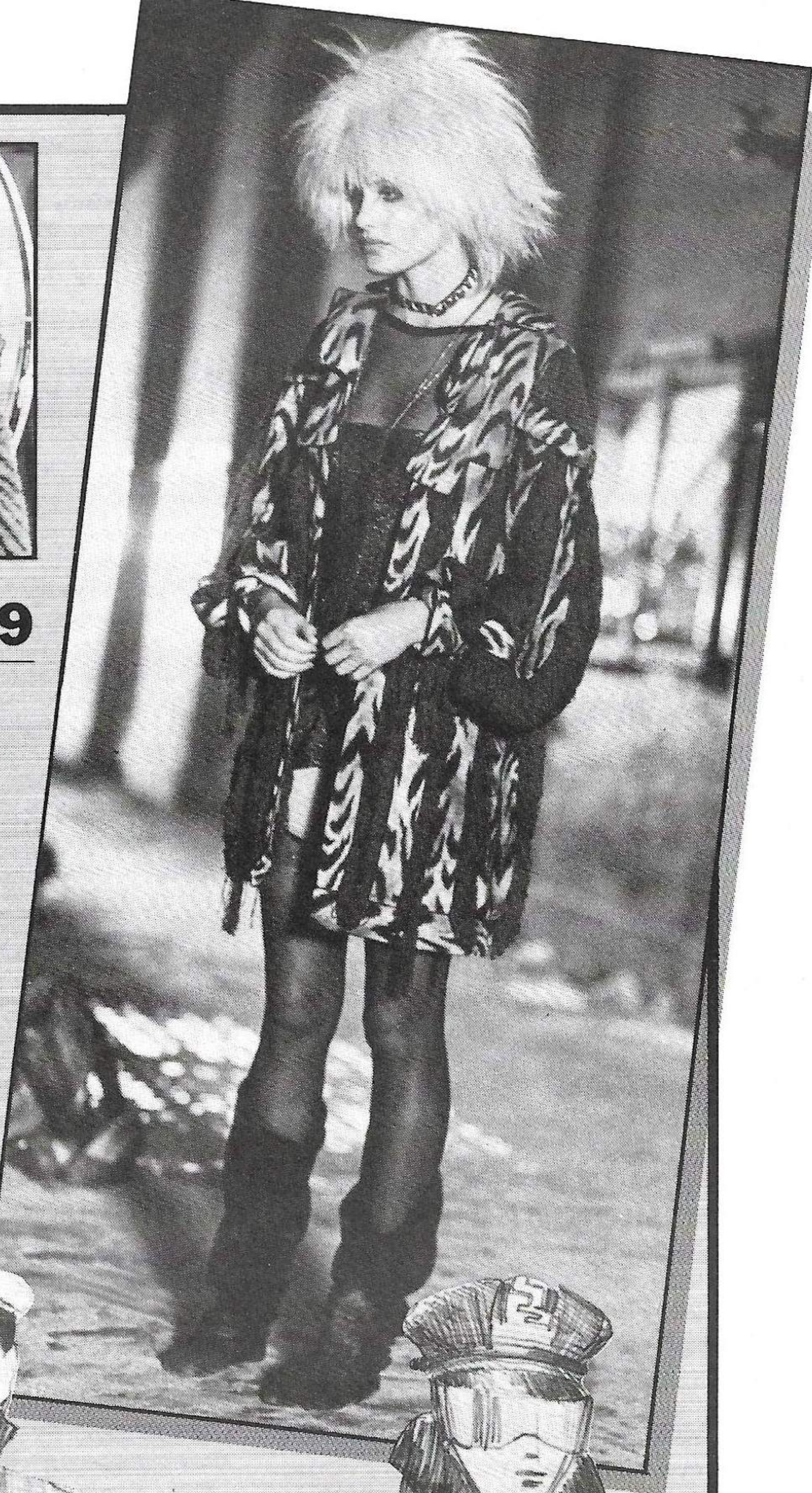
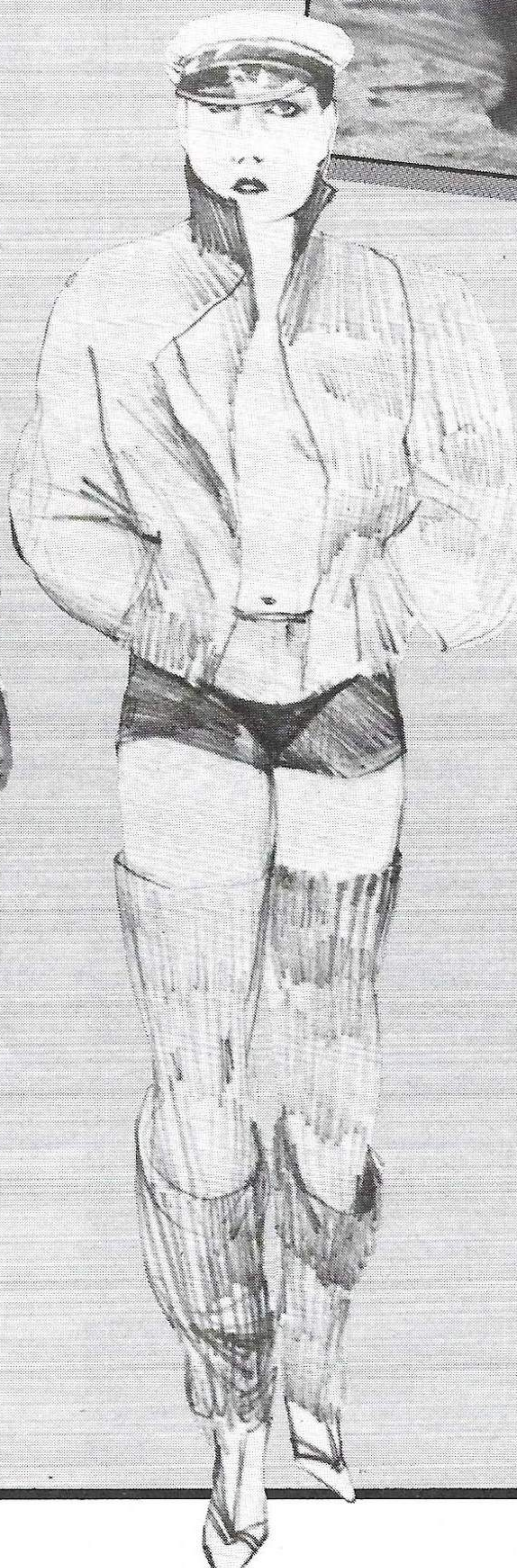
But perhaps the most intriguing costumes are the punk/new wave outfits worn by many of the extras on the New York Street set. According to Lawrence

Paull, the DEVO look began with an art department Christmas party.

"There were presents scattered everywhere," Paull recalled. "One was a wonderful calendar of stylized air-brushed portraits of new wave fashions—heavy rouge, different hair colors, and everything heavily accented. Sometime later Ridley stumbled across the calendar and it wasn't long before he had his head together with Charles Knode and the punk look became the style for Pris [Daryl Hannah] and some of the folks on the street."

BLADE RUNNER's costumes ran the gamut from the broad-shouldered look of the 1940s (Sean Young, top left), to the up-to-the minute punk look (Daryl Hannah, right; two extras, top center), to this very opulent oriental-style fur wrap (top right).

Below: Harrison Ford as "a middle-aged Elvis Costello," sporting patterned shirt and narrow tie. Right: costumes sketches for Sebastian (I), a "street girl," and a heavily-armored police officer.



“I can’t emphasize enough that Ridley Scott is really the author of *BLADE RUNNER*. Other people had their input, too. Phil Dick probably didn’t understand just how much of a collaborative art filmmaking is.”



CO-SCREENWRITER DAVID PEOPLES

thing where Rachael mercifully, for everyone’s sake, does herself in, at which point Deckard grows in stature from the experience,” Dick added. “‘Grows in stature’ is just a sobriquet for the fact that he’s really grown infinitely more cynical, which is apparently how these Hollywood people mature.”

In an article published in the February 15, 1981 issue of the Los Angeles *Select TV Guide*, Dick lashed out at the deficiencies he saw in the *BLADE RUNNER* script. He also went one step farther, attacking Scott’s *ALIEN* saying, “a monster is a monster, a spaceship is a spaceship, and the only thing that saves this is its special effects.”

It wasn’t long before Dick’s article got back to the studios—in fact, Dick sent it to them. “After not hearing from anyone for all that time,” Dick said, “I suddenly got an obnoxious call from them one afternoon, wherein they immediately said that they were angry that I had a copy of the script and demanded to know just where I had got it! They were so hostile that I was tempted to tell them that I’d floated over the studio in a helium balloon, bored through the ceiling, lowered a string and a piece of chewing gum and lifted the script off the nearest desk.”

Of course, Dick received the script through normal channels, from producer Michael Deeley’s lawyers. “Jesus Christ! I’m the author of the novel on which this property is based!” Dick exclaimed. “Is it so strange that I should have a copy of the script? They also told me that I shouldn’t be using the word ‘android,’ that this was dangerous talk [Ridley Scott detested the term because he felt it was too clichéd]. At that point I wondered whether I was talking to a studio or the Mafia. So I told them, ‘Shucks fellas, I am so sorry I titled my book *Do Androids Dream of Electric Sheep?* But you know, gosh... now I’m sort of committed to it.’”

Dick’s frontal assault on *BLADE RUNNER* had come shortly after the production had shifted from Filmways to The Ladd Company. To Dick’s relief, the change in management was accompanied with a pleasant change in the way he was treated, due in part to the arrival of a second screenwriter, David Peoples.

Peoples had co-written and co-edited the Oscar-winning documentary *THE DAY AFTER TRINITY*, and had written the Oscar-

nominated short *ARTHUR AND LILLY*. He was also involved in a rewrite of *REVENGE OF THE JEDI* when he was tapped to rewrite Fancher’s screenplay. The timing might indicate that Peoples was brought in to satisfy Dick. More likely, Fancher was dumped because of conflicts with director Ridley Scott.

“Somewhere along the way, Ridley seemed to forget that I was not simply a hired writer on the project,” Fancher said, “but that I was also a producer and part owner of the film. We had finally come to the point where we just weren’t getting anywhere. Scott had some points that he wanted incorporated into the script, ideas that I actively resisted. I was only adding those things that I felt were worthwhile.”

“Finally, in November of 1980, David Peoples was brought in,” Fancher continued. “Surprisingly, the things I felt that couldn’t be put into the script—the things Scott had wanted—were incorporated by

Peoples in tight, original, admirable ways. I really liked what he did with my script. I had little to do with it after Peoples came on, just a quick touch-up to two minor scenes.”

Peoples’ changes to Fancher’s scenario also met with Dick’s enthusiastic approval. “Peoples did a first-class piece of work,” Dick said. “He smoothed out the dialogue and reworked certain scenes. And the whole idea of the replicants being infused with pyrogeria, or premature aging, was a new twist. By inserting this angle, by dropping Rachael’s suicide, by rethinking the final confrontation as a wonderful moving sequence, and by any other number of touches, Peoples transformed the screenplay into a beautiful, symmetrical reinforcement of my original work.”

Peoples insisted that his contribution was overstated by the author. “I can’t emphasize enough that Ridley Scott is *really* the

Director Ridley Scott, a graduate of an English art school, influenced the look of the film with hundreds of tiny thumbnail sketches, as well as several larger line drawings (below). It’s no coincidence that Scott’s style is somewhat reminiscent of Jean “Moebius” Giraud—Scott is a big fan of the noted French fantasy illustrator.



author of *BLADE RUNNER*,” he said. “Scott’s ideas and thrust were the motive force of the film. For instance, he always felt strongly about Dick’s original animal theme, that a holocaust had wiped most of the real animals out and that it was an incredible status symbol to have one. But we just never licked that, other than inserting the short Animoid Row scene, and the bit about the owl in Tyrell’s office.”

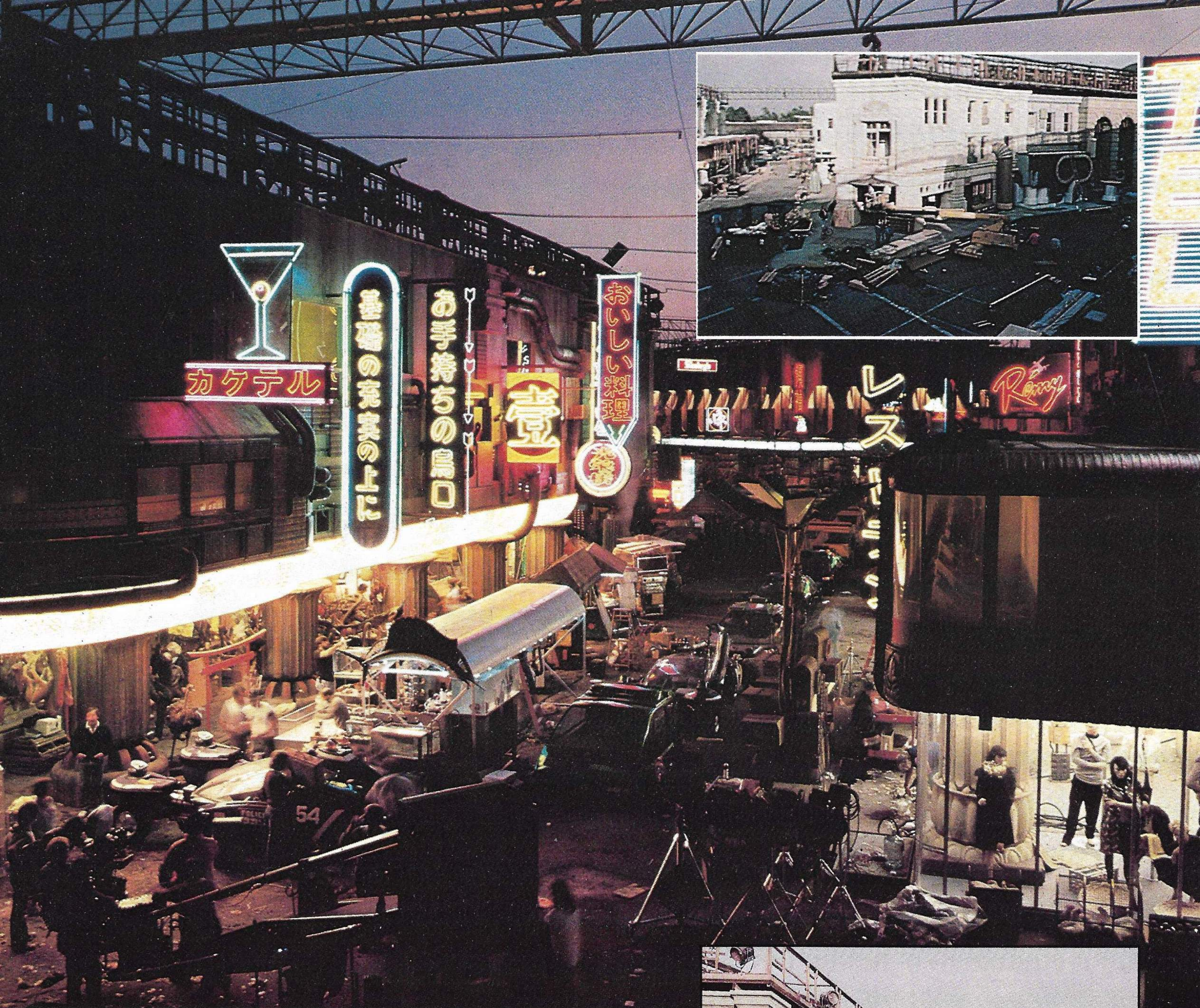
“Other people had their input into the revised script too,” Peoples added. “Dick probably didn’t understand just how much of a collaborative art filmmaking is. For example, Harrison Ford and Rutger Hauer contributed some very nice ideas concerning their dialogue. As for Fancher—well, I think he’s been unfairly depicted as the heavy. I don’t know which version of the script Dick first saw, but the one I read was just terrific.”

“I gather from Dick’s reaction that he felt my work had turned the script back towards his novel,” Peoples said. “Well, that’s really just the force of the original ideas in his book turning everybody back. And let’s face it—scripts are always changing. But even that draft had changed by the final days of shooting.”

Although he endorsed the new script, Dick still had cause to battle the *BLADE RUNNER* brass. “I was offered a great deal of money, and a cut in the merchandising rights, if I would do a novelization of the screenplay, or if I would let someone like Alan Dean Foster come in and do it,” Dick explained. “My agent figured that I would make about \$400,000 from the deal.”

“But part of this package required the suppression of my original novel, and I said no,” Dick added. “They got nasty again. They began to threaten to withdraw the logo rights—we wouldn’t be able to say that my book was the novel on which *BLADE RUNNER* was based, and we’d be unable to use any stills from the film. We remained adamant, though, and stuck to our guns, and they eventually caved in. In re-releasing the original novel I only made about \$12,500. But I kept my integrity. And my book.”

The “feud” between Dick and the *BLADE RUNNER* production was finally settled shortly before Christmas of 1981. At that time—much to the author’s surprise—Scott invited Dick to the studio for a personal meeting, and a screening of 20 minutes of the film. “When I met Ridley—finally—I kept thinking of how I had continuously sniped at *ALIEN*. As he looked at me and I looked at him, I *knew* he had to be thinking about this. I thought, ‘It may well be that Scott will pop me one for this right here.’ But he was very cordial. During the screening, Scott even sat behind me to explain the continuity of each sequence he ran on the projector.”



After the screening, Dick and Scott had their first face to face discussion. "It was very frank," Dick explained. "I expressed certain ideas that I hoped would be in the film, and then he said they would not be in the film. Yet he was very friendly, very honest, and very open in what he said. Even though we openly disagreed on a number of points, the air of cordiality was always maintained."

According to Dick, the main source of contention was a basic difference in what the book and film were all about. "To me, the replicants are deplorable," Dick said. "They are cruel, cold, and heartless. They have no empathy—which is how the Voight-Kampff test catches them—and don't care about what happens to other creatures. They are essentially *less* than human."

"Scott, on the other hand, said he regarded them as supermen who

couldn't fly. He said they were smarter, stronger and had faster reflexes than humans. His attitude was quite a divergence from my original point of view, since the theme of my book is that Deckard is dehumanized through tracking down the androids. When I told him this, Scott said that he considered it an intellectual idea, and added that he was not interested in making an esoteric film."

"But I think that Harrison Ford realized the ambiguities of Deckard's character," Dick added. "I'm sure Ford will show just how distasteful his job is for him. I have faith in that."



THE NEW YORK STREET SET on the Warner Bros. back lot was transformed into the bustling metropolis of Ridleyville over a three month period of construction and set dressing. Large corrugated pipes, electrical conduits and other signs of "retrofitting" were attached to the brick and plaster facades (above, inset top). In addition, store displays were added which protruded over the concrete sidewalks. The set was built to feature different "neighborhoods," including the sordid nightclub district (center). The Japanese-style neon signs were built for the film by American Neon, based on designs by illustrator Tom Southwell (above left).



DIRECTOR

the script was still up for grabs. Scott grabbed.

"I accepted the film for two reasons," Scott explained. "First, I knew Michael Deeley well, and knew I could work with him. The second reason was the screenplay—I hadn't been able to get it out of my head since I first read it, even though I'd initially passed on the idea. Re-reading it, I decided it was an extraordinary piece of work, and it seemed to lend itself to some marvelous design possibilities."

That Scott saw *BLADE RUNNER* in terms of its design is not surprising. As a young man (he's now 45), he attended England's Royal College of Arts to study painting and drawing, interests which had followed him from childhood. Scott still draws, a talent he feels is invaluable to the filmmaking process. "A sketch," Scott said, "is infinitely more useful than

the best two-hour story conference."

While at Royal College, Scott found an old 16mm Bolex in a school cupboard, and cinema soon supplanted painting as his primary concern. Scott's first film was *BOY ON A BICYCLE*, a short which he wrote, directed and photographed himself on a budget of £65 (about \$125). After a screening at the British Film Institute, the BFI was impressed enough to give Scott another £250 to "refine" the project. Scott was on his way.

A stint at the BBC followed, first as a designer, and then as a director on such popular English programs as *Z-CARS*. Crossing over into advertising, Scott founded his own production company (an ongoing concern today), where he personally supervised the direction of more than 2,000 commercials.

THE DUELLISTS, released in 1977, was Scott's first feature film. Scott so loaded the film with pictorial effects that he immediately became a "name" to reckon with. Critics called the film—the story of a long-running feud between two French officers during the Napoleonic Wars—"masterful," "a classic," and "staggeringly beautiful."

Although *THE DUELLISTS* went on to win a Special Jury Prize at the Cannes Film Festival, it was poorly distributed in this country, an oversight which still pains

Scott. "The film was misunderstood," Scott said. "Contrary to what many thought, and how the critics approached it, *THE DUELLISTS* was *not* an art film. While I was shooting it, I thought of it as a western. Yet it was booked on the art-house circuit anyway. Consequently, it never reached the large-scale audience it was intended for."

There were no doubts that Scott's next film reached its audience. *ALIEN* was one of 1979's top-grossing films, a project which has since brought in over \$100 million in rentals. Despite the huge success of *ALIEN*, Scott was once again put out by the general critical reaction to the film.

"I wanted to back off the hardcore blood and gore, and I think we managed to do that," Scott said. "If I wanted to, I *could* probably make a \$500,000 horror film—I know exactly what to do and how to manipulate. And manipulation is a dangerous word, a vicious word. Which is why I was so angry that someone wrote that *ALIEN* was a manipulative piece of blood and gore moviemaking with no redeeming features whatsoever. I was very angry about that because I had deliberately set out *not* to do that."

"Except for the chest-burster sequence, *ALIEN* is almost totally devoid of blood and gore," Scott added. "What these critics com-

pletely missed was the total environment of the film, how artists like H.R. Giger and Ron Cobb had contributed to an environment which had been very carefully designed and thought out. To a large extent, that environment was a statement, and, I think, a great piece of art work."

Though Scott insists *ALIEN* was not manipulative, he admits his background in directing commercials taught him how to hook an audience. "Commercial advertising teaches you all sorts of things that you don't really learn about when you're in school," Scott explained. "Film schools tend to deal only with very esoteric subjects. People seem to forget that the end result has got to somehow communicate with the audience."

With his background as an artist, Scott believes that a film's design can be just as important—and in some cases, perhaps more so—than the actual narrative. As such, he tends to closely control as many of the visual elements as possible, preferring *not* to simply turn a film over to a production designer and effects director.

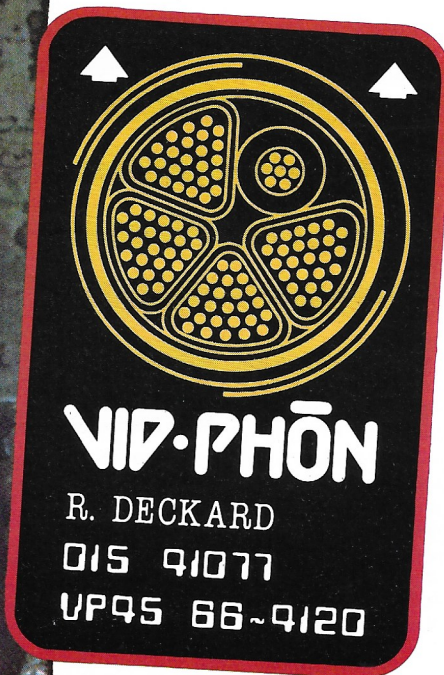
"I think there's a great tendency for a director to walk in and never be involved with his art department or his camera crew," Scott said. "He's only involved with the actor and the script, but that's only half the job. After I'd finished with *ALIEN*, I had a fairly thorough grounding in certain effects areas, and a naivete about others. Working with Douglas Trumbull's EEG crew has helped me to shade in some of those previously blank areas. This was an absolutely necessary education for me: the film director of the '80s and the '90s will have to be able to do *everything*, and special effects and computers are going to become as much of a tool as the Mitchell camera."

For Scott, control over the filmmaking process includes such seemingly mundane tasks as actually operating his camera, which he has done for his thousands of commercials, as well as his previous features. But *BLADE RUNNER* was shot in Hollywood, and the local cameraman's union does not look kindly to directors getting too involved with the camera crew.

"This is the first film I've shot in the United States, and overall I enjoy Los Angeles very much," Scott said. "But I must say that I encountered a certain amount of frustration in dealing with certain Hollywood union regulations. One of the rules here in America—which has no equivalent in Britain—is that an American director cannot operate his own camera. Even more than being a director, I am a camera operator. That's how I've always worked. Having my camera taken away from me is illogical, like taking Arnold Palmer's golf clubs away from him. It's also inefficient."



THE VID-PHON is Ridleyville's updated version of the Picturephone. Featured prominently in the film—Harrison Ford is seen here talking to Rachael (Sean Young)—the Vid-Phon evolved from a Syd Mead illustration, and included "retrofitted" details from Japanese model kits for extra texture. Unlike the Spinner's display screens, whose graphics were added in postproduction, the VidPhon's video image was prerecorded and piped onto the small screen during principal photography. The VidPhon's graphics were the work of Tom Southwell, who also designed Deckard's VidPhon credit card, shown actual size below.





DESIGN

For Scott—first and always an artist and graphic designer—determining the look of *BLADE RUNNER* was the most important task he had to face. Perhaps no other director is as concerned with the background of a scene than Scott, who builds a dense, kaleidoscopic accretion of detailing within every set in a process he calls “layering.” Just as top record producer Phil Spector created his famous “Wall of Sound” by overdubbing countless singers and instruments, Scott takes a set and crams it with information, adding and adding props and details until the audience is overwhelmed by the sum of the parts.

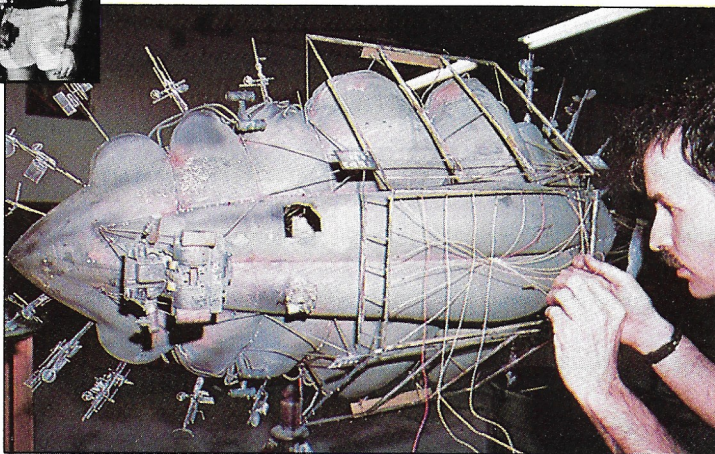
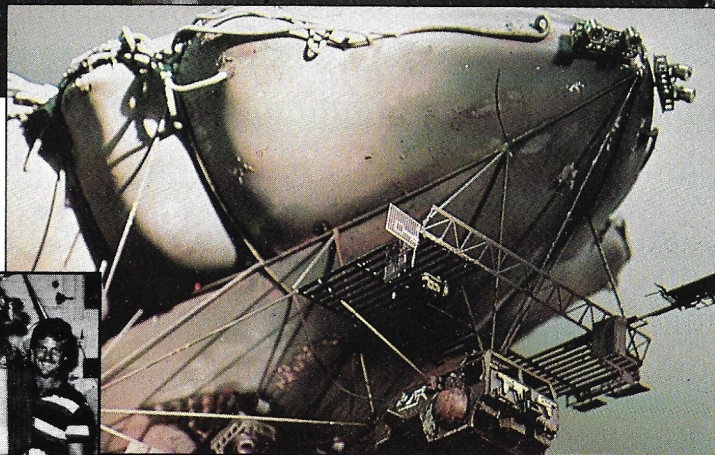
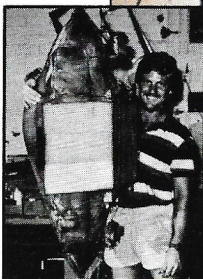
“To me,” Scott said, “a film is like a 700-layer cake.”

(In *ALIEN*, Scott’s passion for detailing extended to stenciling the words “Weylan/Yutani” on the Sigourney Weaver’s underwear. The name is also seen on a beer can in the ship’s mess hall. The words were the name of the corporation for which the crew of the *Nostromo* worked).

Early in preproduction, Scott went over the script with production designer Lawrence Paull line by line, letting the words and action suggest visual possibilities, and letting proposed visuals shape the screenplay in turn. “Most films depict the future as pristine, austere and colorless,” Scott said. “We

There are certain moments in movies where the background can be as important as the actor,” said director Ridley Scott. “The design of a film is the script.”

THE BLIMP that floats over the city (above)—bombarding residents with commercial messages—was one of the more unusual features of Ridleyville, and one of the most difficult to conceptualize. At least three variations of the Blimp were scrapped (including the beige version with a catwalk, shown top right), until modelmaker Bill George (inset, holding the final, four-foot model) came up with the plumpy look that Scott wanted. George worked with modelers Mike McMillan and Rick Gutierrez to create a web of antennas, tiny billboards and assorted protrusions to give the Blimp its proper scale. Bottom Right: Mike McMillan wires up the Blimp’s lighting fixtures, which included several small “billboards” backlit with tiny fluorescent tubes, twinkling fiber optics, and tiny bulbs the size of a pinhead (normally used inside wristwatches) at the end of each antenna. The commercials that play on the two large screens were projected in 35mm during a second in-camera pass onto squares of silk placed over the Blimp’s semi-transparent screens. The resulting double exposure makes the image appear almost holographic. The bars of light which pulse around the screens were bundled strands of fiber-optics, lit through a color wheel and shot during a separate motion-control pass.



were determined to avoid shiny buildings, underpopulated streets and silver suits with diagonal zippers. This is a tangible future not too exotic to be believed.”

The emphasis on design is more than merely decorative—Scott felt it was essential to the film, and he demanded logical answers to the problems of urban design circa 2019. “The nightmare in my mind was that this look would merely become an intelligent speculation concerning a city 40 years in the future, and nothing more,” Scott said. “Believe me, designing *BLADE RUNNER* was more of a challenge than *ALIEN*, simply

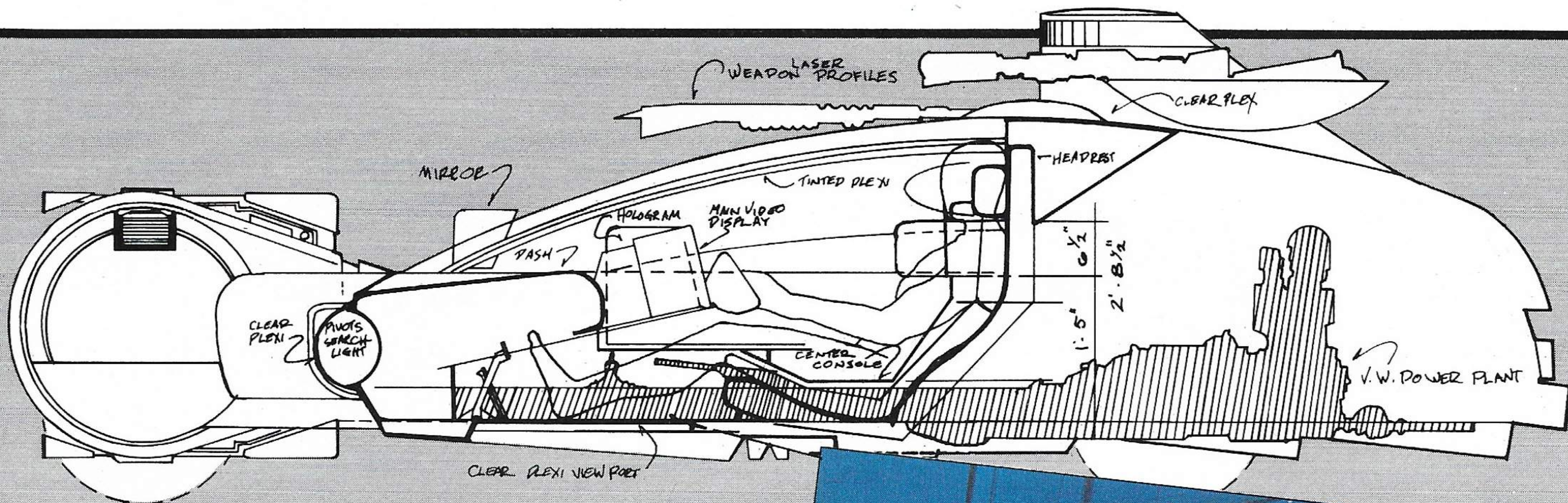
because it’s much easier to create the environment for a space film than a film that details life on Earth in the future. In outer space, everything just has to look technical. And once you get above a certain level, that becomes relatively easy.

“I insisted that *BLADE RUNNER*’s final look be *authentic*, not just speculative,” Scott continued. “Take clothes and cars, for instance. If you could take someone from 40 years ago and whisk him to Times Square today, he wouldn’t have that many shocks in store for him, especially as far as clothing is concerned, since we’re seeing something of a resurgence in ’40s

fashions right now. The only shock they’re going to have will concern the sleekness of our automobiles.”

Scott continually walked the tightrope between elements that were too futuristic and those that were too reminiscent of current urban environments. “You go through rather frightening process everytime you made a design decision,” Scott said. “Whether it’s a telephone, a bar, or the shoes a character will wear, once it’s been designed it must be lumped in with everything else in the film, for better or worse.”

Scott’s extremely complex stylis-



A (Flying) Car Is Born

Auto customizer Gene Winfield builds the first two dozen vehicles of the 2019 model year.

To build the futuristic autos of Ridleyville, Ridley Scott turned to car customizer Gene Winfield, perhaps best known for building the full-size *Galileo* shuttlecraft for the STAR TREK television series.

With a crew of 35, Winfield created more than two dozen full-size vehicles. The cars featured fiberglass bodies and a VW chassis, except for the larger vehicles, which were built on the frame of Dodge vans.

"Originally they suggested that I use the engine and frame of a Camaro," said Winfield. "But I recommended Volkswagens because they're air cooled—you don't have to worry about a radiator—and because they're rear-engine. It would be a tremendous problem getting the Camaro's large engine within the needed body shapes."

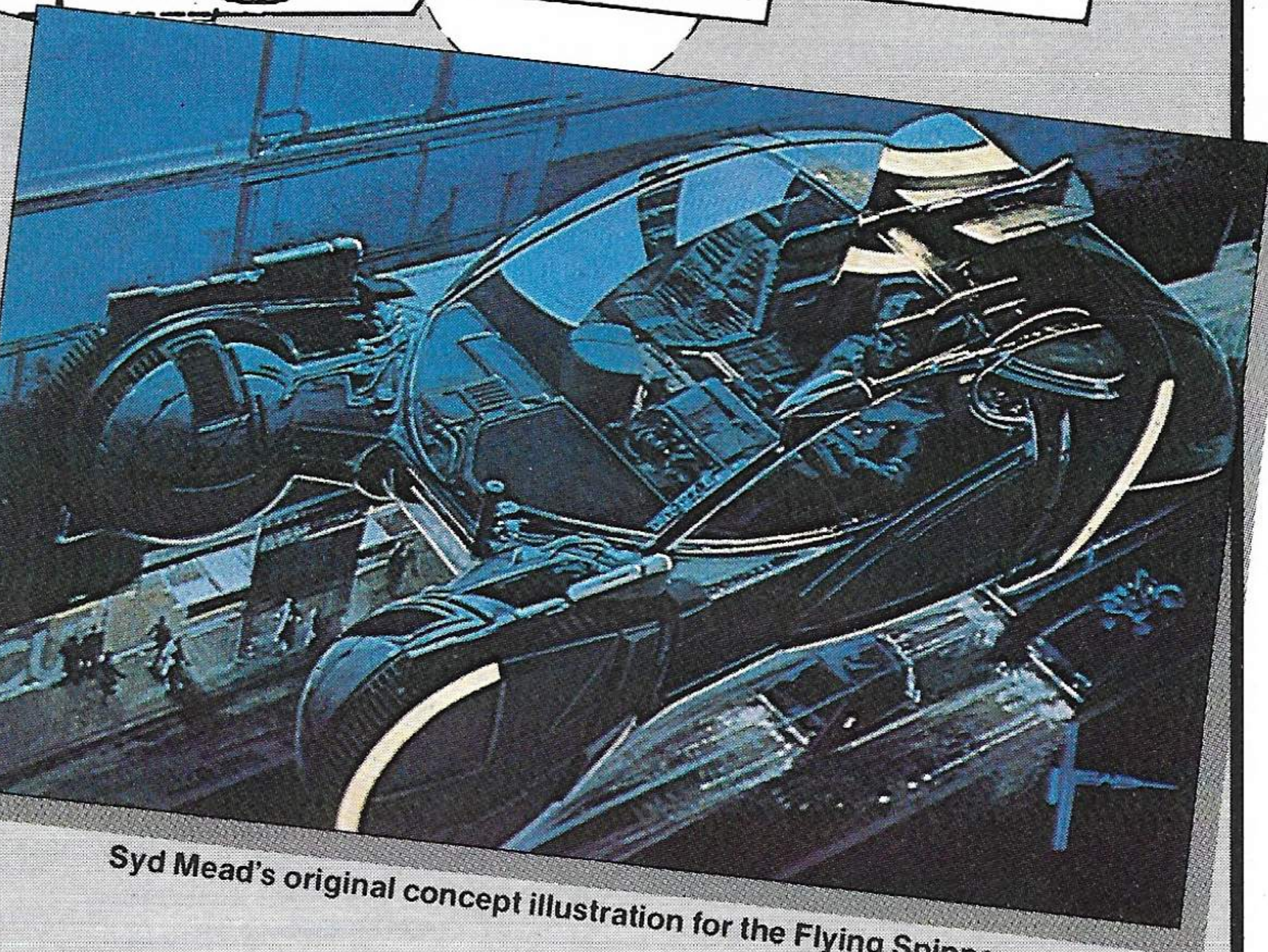
Winfield's greatest challenge involved the building of four full-scale Spinners, including two that

could be driven like regular cars, and one that could to appear to take off. Although Winfield's Spinners didn't really have to fly, their odd shape and mechanical requirements—including hydraulically-operated doors that lifted up and away—required a sizeable portion of his \$800,000 budget.

Construction began with blueprints (top), which had been prepared for the miniature makers. From the plans, a full-scale wooden mock-up was assembled, from which molds were taken to create the fiberglass body pieces.

It took about four weeks to completely assemble each car, including the installation of the necessary hydraulics. The "street" Spinners used a standard VW engine and rear suspension, with a custom tubular steel chassis up front.

The "flying" Spinner was built from scratch over an all-aluminum frame



Syd Mead's original concept illustration for the Flying Spinner.

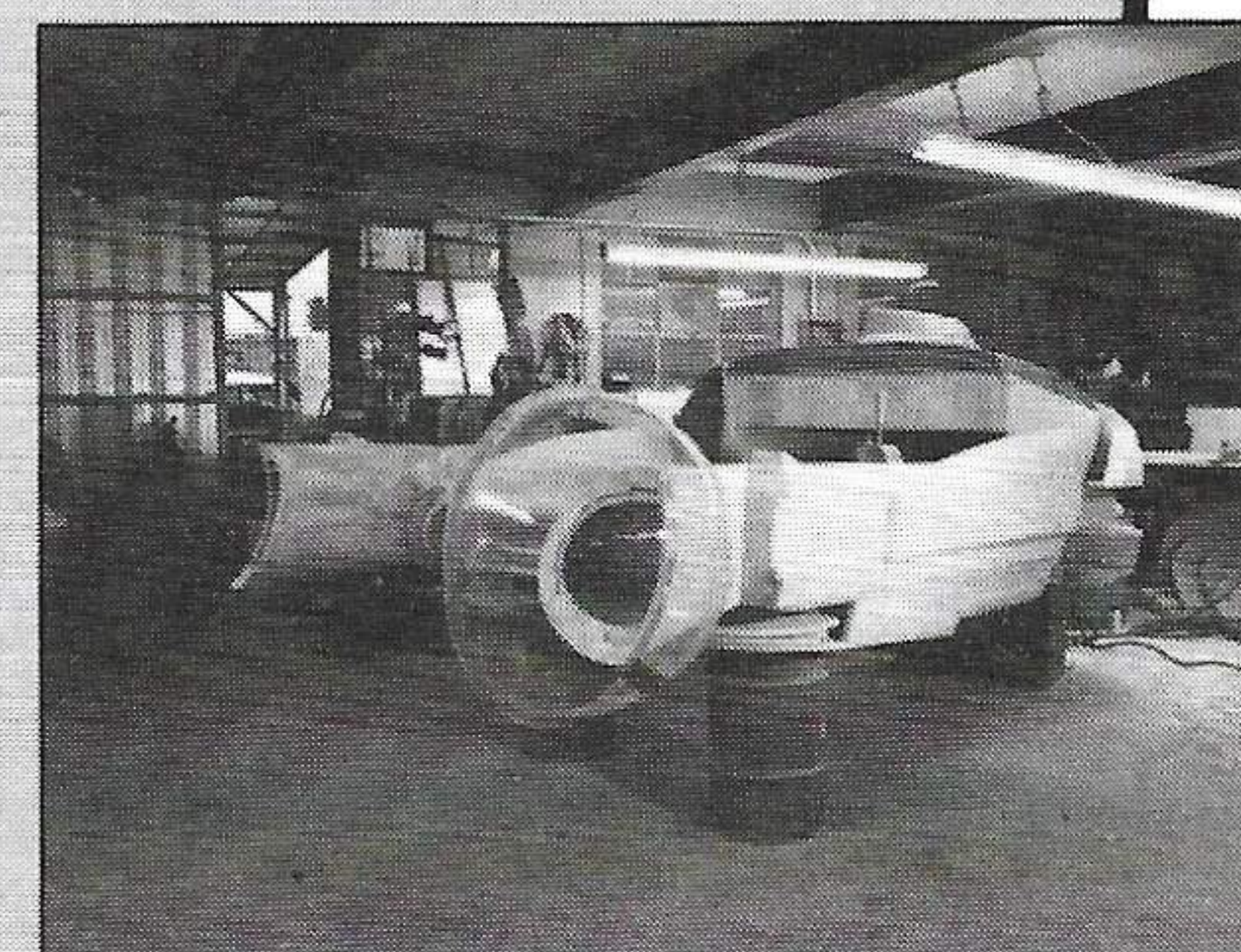
to save weight. Designed to be picked up by a crane to simulate flight, extra hydraulics were installed to match the capabilities of the miniatures: the front wheels folded into the car, flaps dropped into place and moveable body sections channeled out jets of steam and carbon-dioxide.

"We also heavily detailed the bottom with tubes, lines and other paraphernalia so it would be interesting to look at," Winfield said.

All of Winfield's cars were freshly painted and (except for the flying Spinner) ready to drive when they left his Canoga Park workshop. They looked so good, in fact, that the art department often had to "dirty down" the cars, adding dents, grime and rust to make them appear older.

"You hate to see that sort of thing happen," Winfield said, "but I understood. They just wanted them to look as realistic as possible."

The Flying Spinner featured a custom-made aluminum frame (top right) and sophisticated hydraulic controls. Based on blueprints originally prepared for the miniature crew, a full-size wooden mock-up was built (center right), from which the finished fiberglass pieces were molded. Body panels were then individually bolted onto the chassis (bottom right).



Right: Len Hokel finishes up the detailing in the cockpit of a Police Spinner. Two wooden boards prop open the hydraulic doors. Below: The completed Spinner as it looked when it left Gene Winfield's workshop. Art department crews later covered the vehicle with decals, extra hardware and dirt (see photo, page 35).



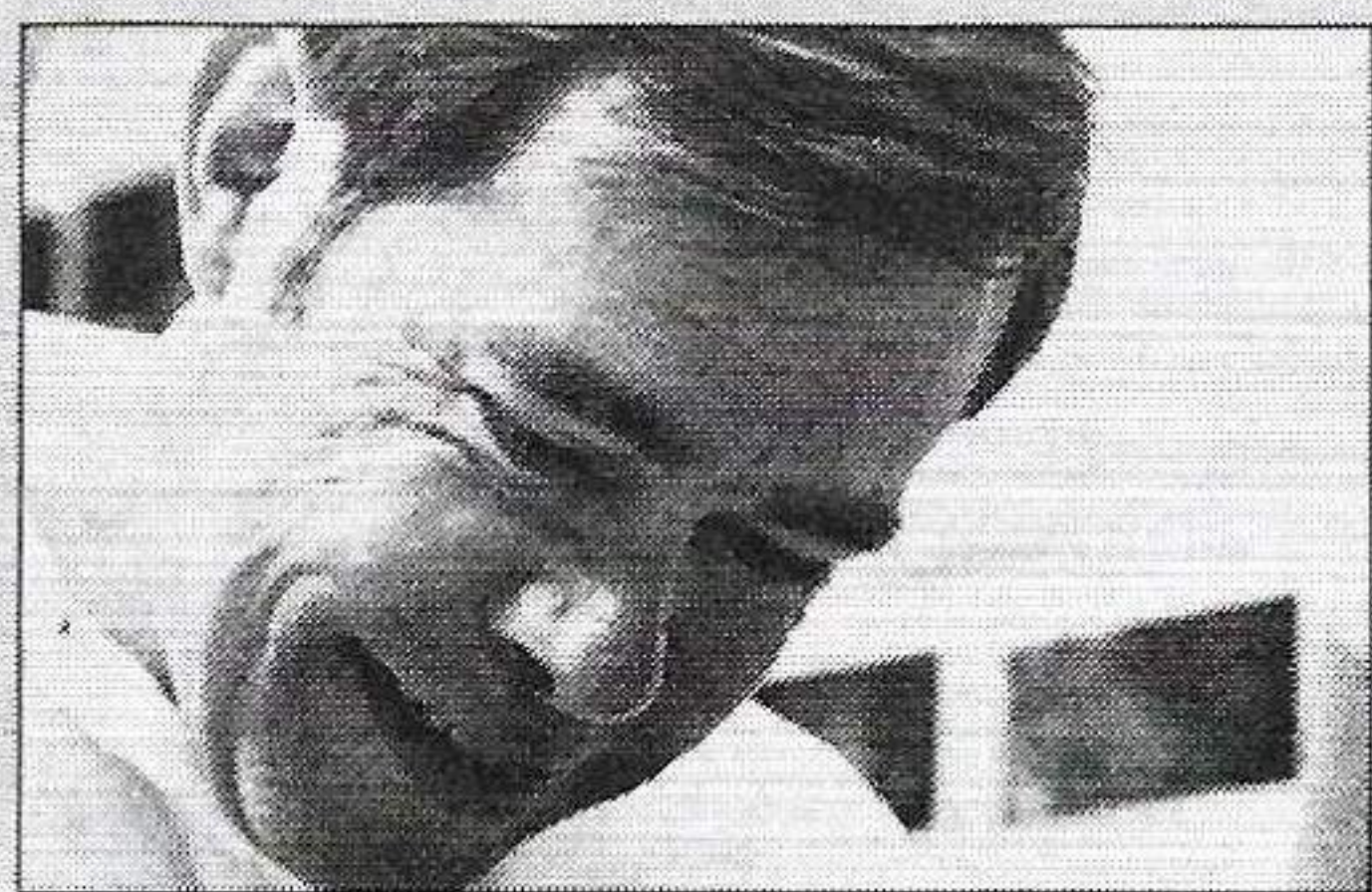
tic sense was influenced by a number of sources, including Edward Hopper's haunting painting *Nighthawks*, which depicts a group of urban survivors frozen in silent meditation in the stark light of an all-night diner. "I was constantly waving a reproduction of this painting under the noses of the production team to illustrate the look and mood I was after," Scott said.

Further "atmosphere" filtered through Scott in the form of '30s photographs, Hogarth engravings, and, most importantly, the hallucinatory, skewed look of *Heavy Metal*. "I've always been a fan of that magazine, which I think deals with what I term 'half-fantasy,'" Scott said. "I particularly enjoy the work of Moebius [Jean Girard]. You can certainly see a *Heavy Metal* influence throughout *BLADE RUNNER*; Chew's costume, for instance, is pure Moebius. And we originally had a segment, subsequently cut, when Deckard visits a replicant's hotel, which is run by an old man with this incredible series of pipes running from his lungs into his mouth. This was supposed to be our version of a man with heavy-duty emphysema—a nicely surrealistic *Heavy Metal* touch." A similarly-bizarre image—a gorilla in a business suit used as a bouncer in a seedy hotel—was also storyboarded, but never filmed.

While designing his films, Scott often relies on a process he dubs "pictorial reference," involving the assembling of large numbers of pictures, comics and art books, and poring through them in a search for interesting artists and imagery. While engaged in such a reference binge, Scott stumbled across *Sentinel*, a 1979 art collection by industrial designer Syd Mead. The director was captivated. "A lot of the art in *Sentinel* was a bit too futuristic for what I had in mind for *BLADE RUNNER*," Scott said, "but I had the feeling Syd would be able to place his visions within our film's time period. I was specifically impressed with his automotive designs, and since Fancher's script placed emphasis on certain futuristic vehicles, I felt I might be on to something."

Mead was called in April 1980 by the film's production manager, John Rogers, and asked to meet with Scott. The 49-year-old artist brought with him a set of impressive credentials.

Mead began his career at Ford Motor Company's Advanced Vehicle Studio in Dearborn, Michigan. Two years later, Mead was hired by the Chicago-based Hansen Company, designing promotional booklets for such clients as U.S. Steel and Sony. In 1970, he formed his own design company, providing the concept for a Caribbean Cruiseline, working on mass transit projects, designing jumbo jet interiors and helping to build the



VISUAL CONSULTANT SYD MEAD

"I invented a social theory for each car—why it looked and acted the way it did. The theory rested on the projection that the city was in bad shape—that the consumer/exchange system had broken down."

supersonic Concorde airliner.

Although his clients were all based in the present, Mead's primary concerns lay in future studies. "My futuristic interests were actually why Ford hired me in the first place," Mead explained. "Not only could I come up with advanced designs that weren't impossible, but I could also project them into a complete imaginary scenario, as opposed to an isolated rendering of a single car on a white board."

BLADE RUNNER was not Mead's first brush with Hollywood. In 1979, he had been hired to conceptualize the mammoth alien, V'Ger for *STAR TREK—THE MOTION PICTURE*, working with John Dykstra's Apogee group on the exteriors, and with Douglas Trumbull's effects team on the V'Ger interior. In addition, Mead contributed designs to Disney's new science fiction film, *TRON*.

Another Mead design—albeit uncredited—found its way into *THE EMPIRE STRIKES BACK*. The armored Snow Walker, credited to Joe Johnston of ILM, was based in part, on a 1967 illustration Mead prepared for U. S. Steel and reprinted in *Sentinel*. "I came up with what I thought would have made an excellent multi-terrain vehicle for the Army," Mead said. "Lucasfilm later admitted that the feet of the Snow Walkers were based on my designs."

As for *BLADE RUNNER*, Mead's first assignment was designing the futuristic, but recognizable, automobiles. "I first invented a social theory for each car I designed—why each auto looked and acted as it did," Mead said. "Basically, that theory rested on the projection that

the city these cars moved about in—and by inference, the city's society as well—was in bad shape.

"The character of the city in the film came about, in my opinion, because the consumer/exchange system had broken down," Mead continued. "You wouldn't buy a new car, you'd chop holes in the dash, add new anti-pollution devices or install high-speed air conditioning by modifying or replacing the existing units. This illustrates Ridley's ideas of *retrofitting*, a concept that permeates the film. Therefore, most of the film's cars have an accumulated, lumpy, added-on look."

Mead's role quickly expanded to include illustrations of streets, storefronts and props. "I picked up a general feeling of how they were going to slant the film in terms of scenery, lighting and so forth," Mead explained. "I incorporated these feelings to encircle the vehicles, which Ridley liked very much. Being able to help design the sets insured that my cars would seen in appropriate surroundings."

Although Mead's drawings have been reprinted extensively, the final word on the film's design was still that of Scott and production designer Lawrence Paull. "I was involved with the director on every aspect of the project that involved the look of the film," explained Paull, whose features credits include *BLUE COLLAR*, *THE HIRED HAND*, and *LITTLE FAUSS AND BIG HALSEY*. "That's what a production designer does: coordinate, approve and contribute to every set, prop, costume and color on the film. A lot of people were responsible for the final

look of *BLADE RUNNER*, and there was a lot of creative input from all of them. On a show of this scale and scope, no one person could have possibly done it all.

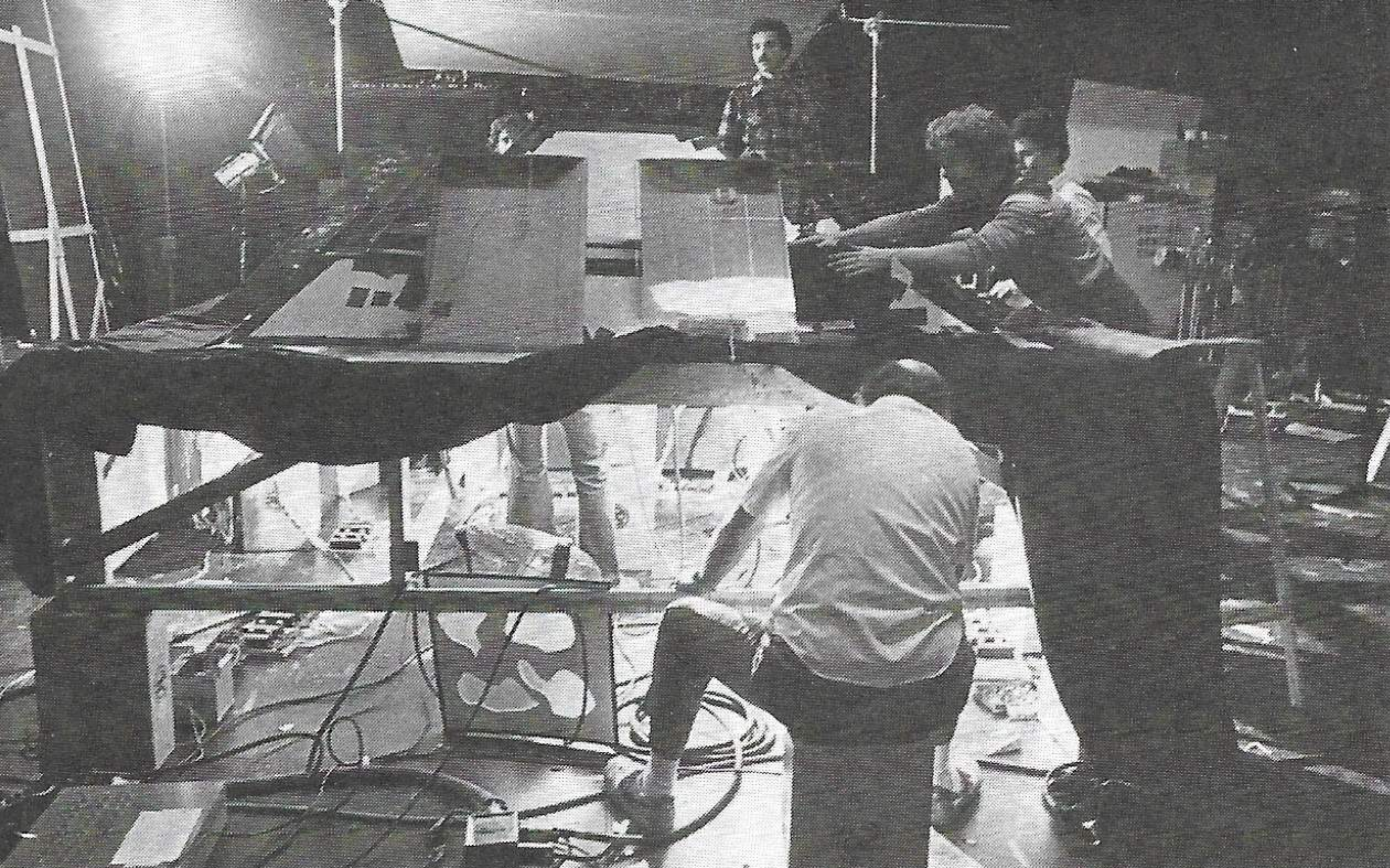
"For example, my assistant art director, Stephan Dane, not only designed three large trucks and a bus, but also physically picked out a lot of our retrofit material, which consisted of cast-off mechanical parts, trash, foam, and so on. I sent Dane to the Monahan Air Force Base in Tucson, Arizona and he rummaged around the salvage yards there, coming back with truckloads of the stuff."

Other key members of Paull's staff included art director David Snyder and set dresser Linda DeScenna. Five set designers were also hired. In addition, Sherman Labby and Mentor Huebner were brought on as production illustrators, serving up storyboards and concept sketches. "Labby worked very tightly with Scott on the continuity drawings," Paull recalled. "But it was somewhat frustrating. Scott is such a good artist—with a beautiful continuous-line style—that he's as good at storyboards as Sherman is. In fact, Ridley was responsible for hundreds of drawings throughout the film. We ended up calling these little 1½"x3" sketches, 'Ridleygrams.' They were visual telegrams indicating his ideas and showing us what he wanted. By the end of the show we had a bulging package full of them."

Paull frequently mentions the "team" approach to production design employed on *BLADE RUNNER*. When asked if these comments were a veiled reaction to the media spotlight focused on Mead

Right: Chew (James Hong) works in his icy genetic design lab, growing eyes for replicants. The set was built in a huge meat locker, where temperatures were kept below zero. Below: Ridley Scott (l) and producer Michael Deeley try to keep warm on the set.





Left: The Pyramid during assembly in an EEG smoke room. Paul Curley reaches over to position one of the towers as Mike McMillian (rear) and Mark Stetson (right) size up the model. Right: The fully-assembled Pyramid is inspected by (l-r) modelmakers Mike McMillian, Tom Field, Kris Gregg, Chris Ross, Bill George and Mark Stetson, and effects supervisors Doug Trumbull and Richard Yurich. The model was only enclosed on three sides; note exposed edges in lower left corner. Inset: The tiny window lights were the work of Trumbull's son, John Vidor, who spent days scraping paint off the acrylic wall panels.

—who, after all, was hired as a consultant and not a production designer—Paull paused for a moment. “Frankly, yes,” he answered. “Syd was initially brought in to design cars and hardware, and he did a good job. But those cars didn’t magically bloom overnight. It took more than three months to evolve those designs before Ridley and I were satisfied with them.”

“I’m not trying to be snide about Syd here,” Paull continued. “My point is that I used the futurist in Mead the same way I used Moebius’ *Heavy Metal* work or Frank Lloyd Wright’s architecture—as the best source of research in the world. I used all of the textural elements of this input as an *approach* to *BLADE RUNNER*’s final design.”

Pressed further on his feelings toward the Mead media blitz—including articles in *Omni* and several mass market film magazines—Paull admitted that he feels he and his crew have been overlooked in favor of Mead, who received his

usual fee of \$1,500 day—somewhat higher than union scale for set designers.

“It made me mad that articles were written about Mead indicating that, besides the cars and hardware, he had also designed all the sets and street scenes,” Paull said. “He made considerable contributions in that area, as did I, but this was a *group* effort. You can see that by merely comparing the final look of the streets to Syd’s preproduction paintings of them.”

“Besides, the whole look of the film is ultimately Scott’s,” Paull added. “His is the unifying eye behind this project.”

Scott wanted a look that was dark, crowded and foreboding; futuristic, yet at the same time somewhat nostalgic for the seedy urban centers of 40 years ago. “The feel of *BLADE RUNNER* is one of vast spaces that, paradoxically, are also claustrophobic and very heavy,” Paull explained. “The look of the film is complex, yet at

the same time it’s basically an example of old architectural styles co-existing with the new ones. *BLADE RUNNER* is *film noir*; it all takes place at night. So I started to think of those late ’40s, early ’50s films which always starred a dark, brooding city, and then extended that look 40 years past our time.

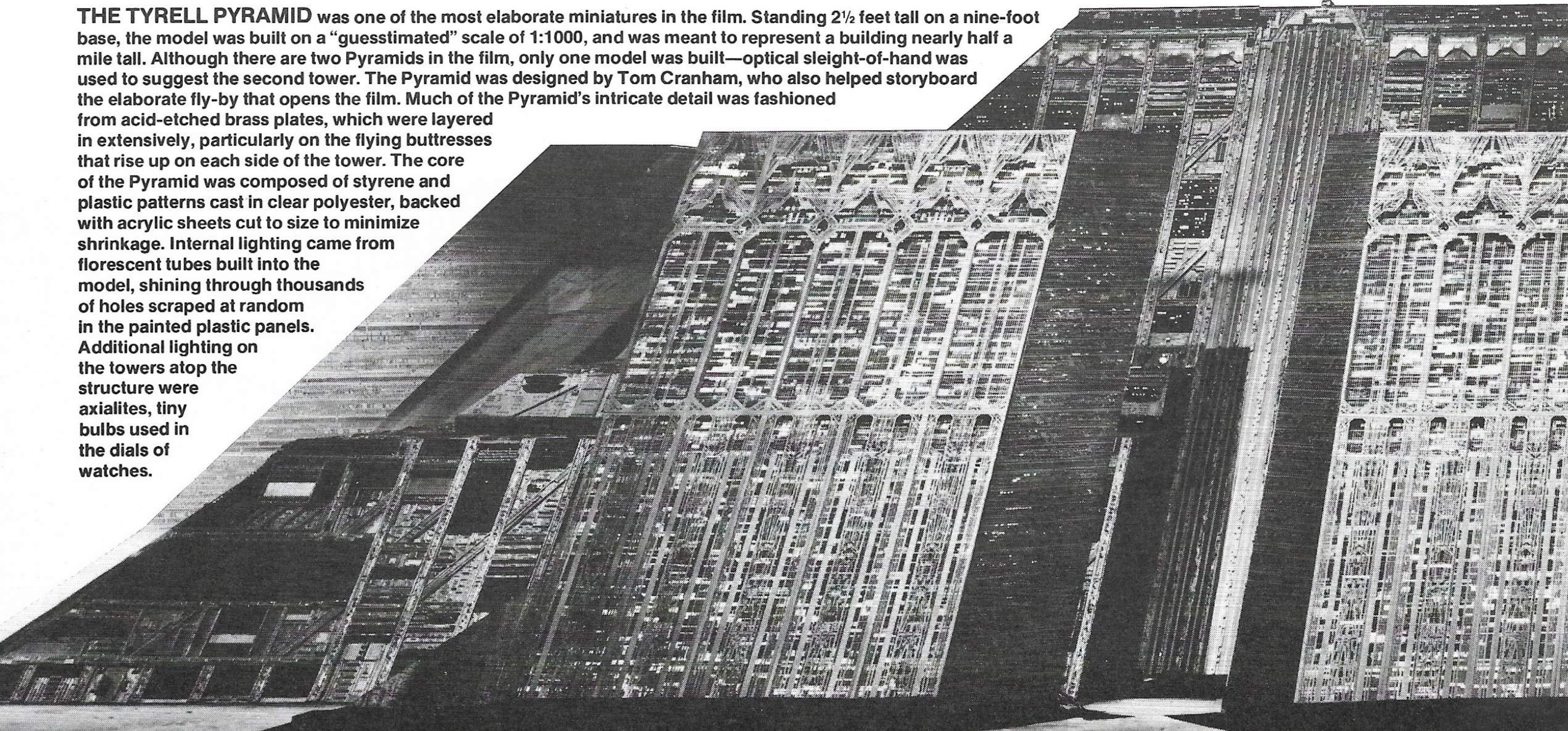
“Another concept was that a lot of the environmental necessities of this city—plumbing, air conditioning and so on—are starting to malfunction. So how are these breakdowns handled? By ‘retrofitting,’ putting huge conduits and piping on the sides of buildings and sidewalks to provide the necessary services. Since the inner systems weren’t functioning and the time and money weren’t available to rip them out of the walls, it would be easier to merely service them from the outside of the buildings.

“The term retrofitting got a little out of hand, really,” Paull admit-

ted. “I’ve since been questioned about retro-deco, retro-trash and retro-chic. Although most of these terms were used on-set, they’re just not that important. They were jokes, really, an additive layer to the overall architecture of the film.”

“The theory behind retrofitting was basically ‘organized clutter,’” Mead noted. “Another offshoot of this was something we humorously called ‘trash-chic.’ Deckard’s apartment reflects this, because many of the furnishings, although obviously fairly new, have a strange, recycled quality to them. But I think ‘retrofitting’ helped to give the entire film a cohesive atmosphere and style, a direction that could be used to help the other

THE TYRELL PYRAMID was one of the most elaborate miniatures in the film. Standing 2½ feet tall on a nine-foot base, the model was built on a “guesstimated” scale of 1:1000, and was meant to represent a building nearly half a mile tall. Although there are two Pyramids in the film, only one model was built—optical sleight-of-hand was used to suggest the second tower. The Pyramid was designed by Tom Cranham, who also helped storyboard the elaborate fly-by that opens the film. Much of the Pyramid’s intricate detail was fashioned from acid-etched brass plates, which were layered extensively, particularly on the flying buttresses that rise up on each side of the tower. The core of the Pyramid was composed of styrene and plastic patterns cast in clear polyester, backed with acrylic sheets cut to size to minimize shrinkage. Internal lighting came from florescent tubes built into the model, shining through thousands of holes scraped at random in the painted plastic panels. Additional lighting on the towers atop the structure were axialites, tiny bulbs used in the dials of watches.



designers pattern their work after."

The design for the future metropolis worked out by Mead, Paull and Scott features huge skyscrapers (up to 700 stories tall) supported on mammoth pylons half a block long and 60 stories tall. Current buildings would exist, in a modified form, converted into plumbing and delivery ducts, air-conditioning plants, storage areas, and service accesses to the mega-structures. Only the privileged classes would live above these 60th floor demarcation points. For those below, *BLADE RUNNER*'s city gives a literal twist to the idea of "low-lives."

Nowhere was Scott's fascination with "layering" more tangibly evident than on the set of this future megalopolis, built on the famous New York Street set on the Warner's backlot. Texture was everywhere; the street even *smelled* like a sleazy metropolis, with the ever present aroma of burnt coffee, wet trash and boiling noodles. Although the look is somewhat reminiscent of Hong Kong, New York, Picadilly Circus and Tokyo's Ginza Strip, the City is clearly the original design of Mead, Paull and Scott, faithfully created in three dimensions. For lack of a better name, the crew dubbed it "Ridleyville."

Great wet clumps of paper (retro-trash) lay everywhere; thick corrugated pipes snailed up from the sidewalks and writhed across and through the facades of the buildings. Over the babble of shouted instructions from electricians and grips, Scott's new wave/punk extras (some of them carrying umbrellas with lighted handles, yet another odd visual touch) were nearly engulfed by the larger crowd of Oriental stand-ins wearing old, threadbare, quilted pajama suits—an indication of their lowly status. All in all, a seedy, striking *milieu*.



PROD. DESIGNER LAWRENCE PAULL

One of the film's design elements reflected the extreme overcrowding predicted for the giant, Asian-dominated metropolis, conceived to be two huge cities which had grown together. (Mead had the New York skyline in mind when designing the cityscapes, although the final print identifies the city as Los Angeles.) With a shortage of space, many of the arcades and shops in Ridleyville extend out *into* the street. Cylindrical bubbles on the second floor of a club called *The Snake Pit* extrude four feet out in the air; the bubbles hold mannikins wearing kinky S&M leather outfits, and oversized stuffed pythons.

Ridleyville was also conceived to be one giant advertisement, with huge commercial screens on the sides of buildings, a surreal blimp floating overhead with numerous billboards and two huge screens flashing commercials, and garish neon signs crowding the street level. Some signs advertised familiar products: Atari, Jim Beam, Trident, Michelob and Shakey's; others were for products as yet undreamt of; still others were elaborately lettered in Japanese. The largest neon billboard featured the garish image of a girl wearing a cowboy hat, whose left leg continuously moved in wanton invitation.

"We promoted nearly 50 bits of neon from various companies for the film," said Paull. "These companies didn't actually donate

"Syd Mead was brought in to design the cars, and he did a good job. But those cars didn't magically bloom overnight. It took more than three months to evolve the designs before Ridley Scott and I were satisfied."

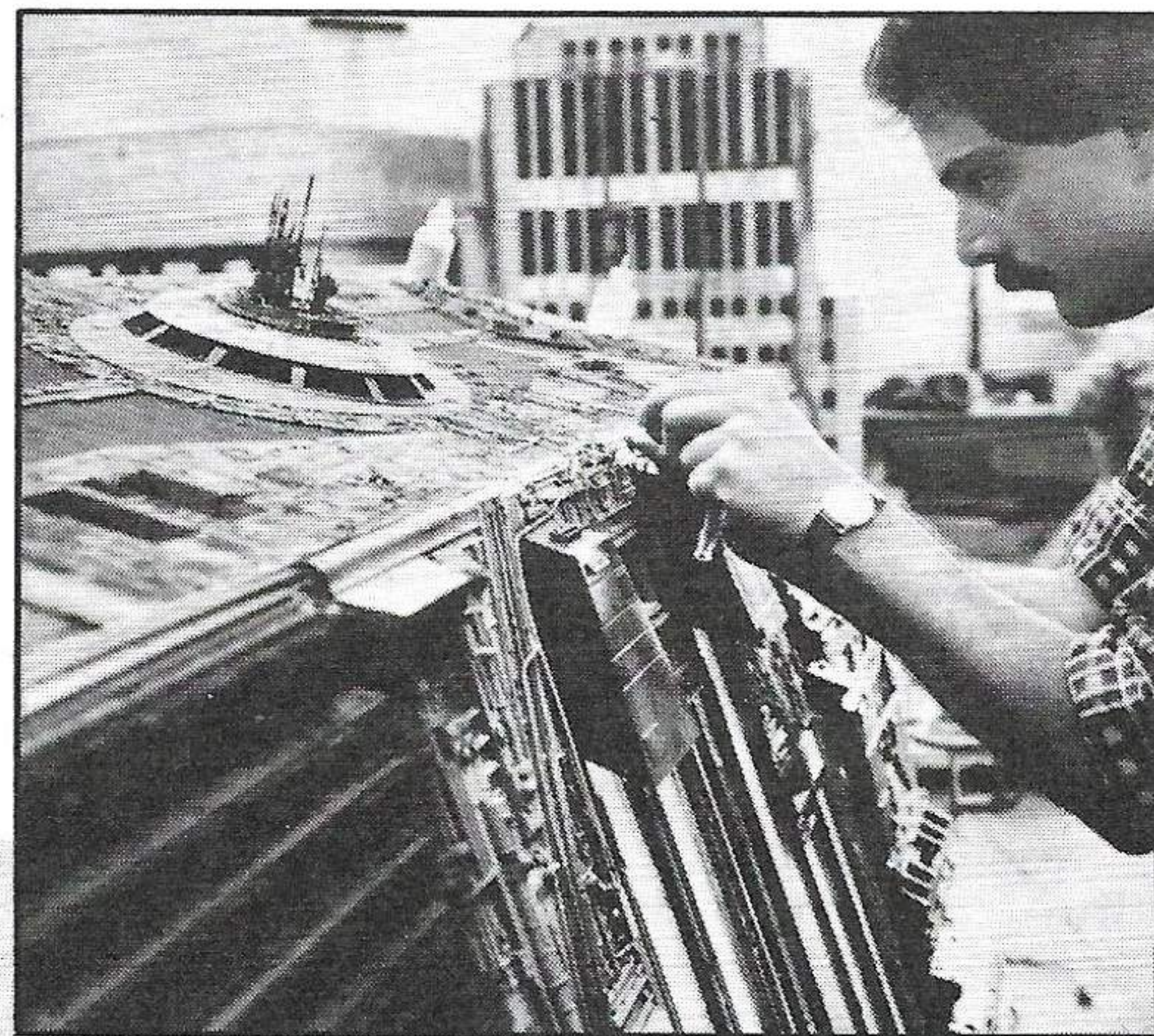
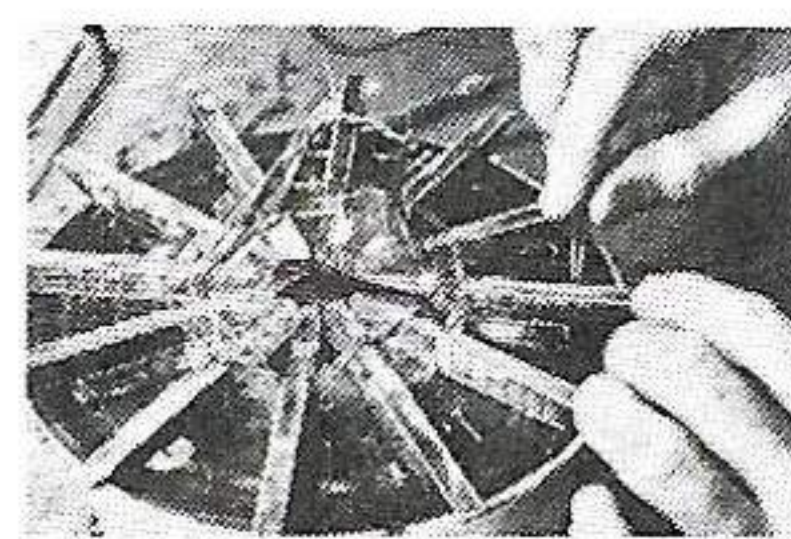
them, but were kind enough to give us the money to make them. All of the signs which we had specifically constructed for *BLADE RUNNER* were made by American Neon in Burbank, which spent nearly six months building them. Actually, American Neon only contributed two-thirds of the things you see in the movie. We inherited the rest of our neon from *ONE FROM THE HEART* after they were finished with their Vegas sets. That kicking cowgirl; she came directly to us from *ONE FROM THE HEART*."

Scott's vision of the future also included a near-perpetual acid rain caused by the out-of-control industrialization. To convincingly simulate those torrential downpours, an elaborate sprinkler system was erected about 20 feet above the outdoor set. Whereas most productions are content to use a single sprinkler head to drop rain on their

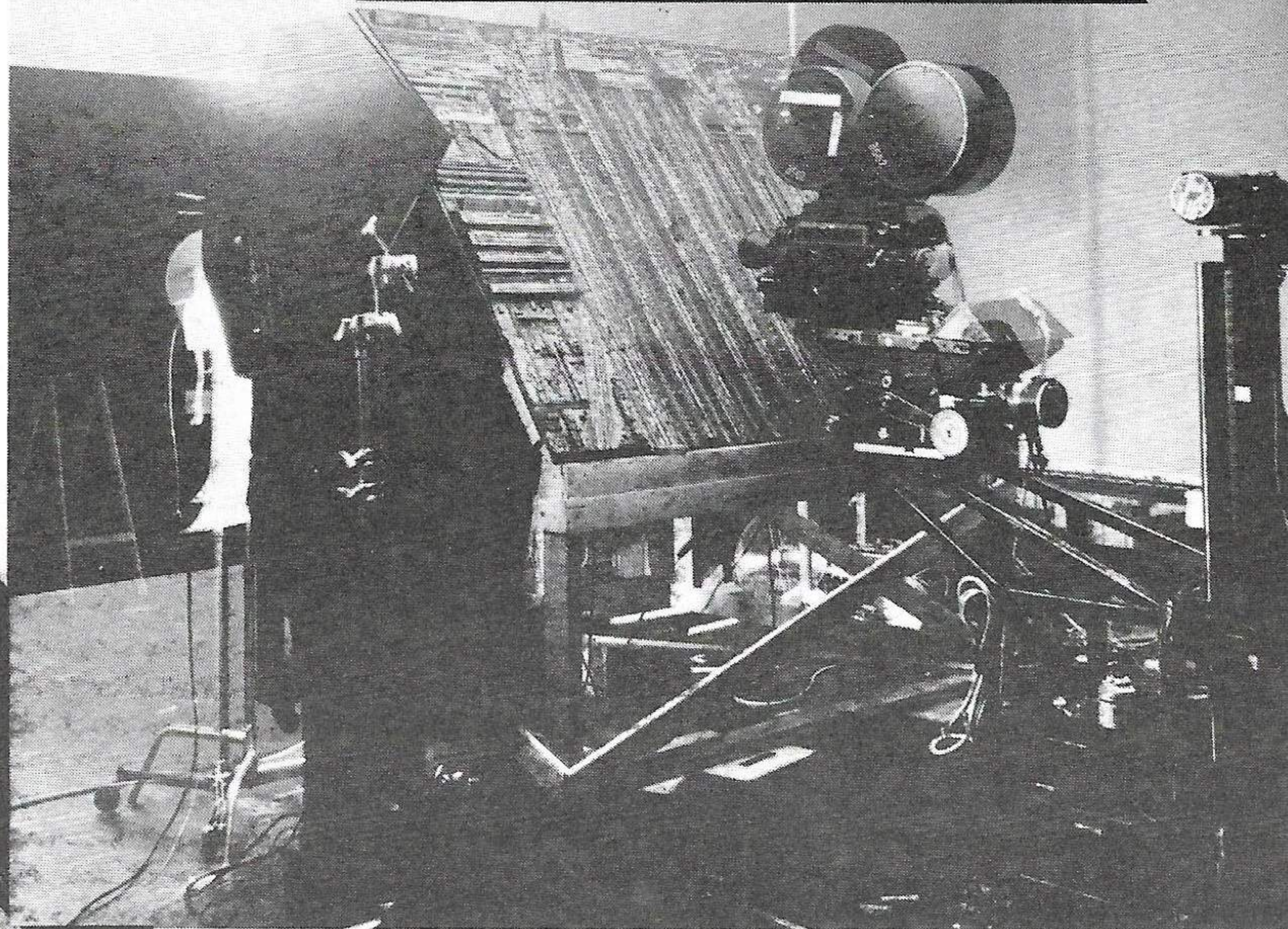
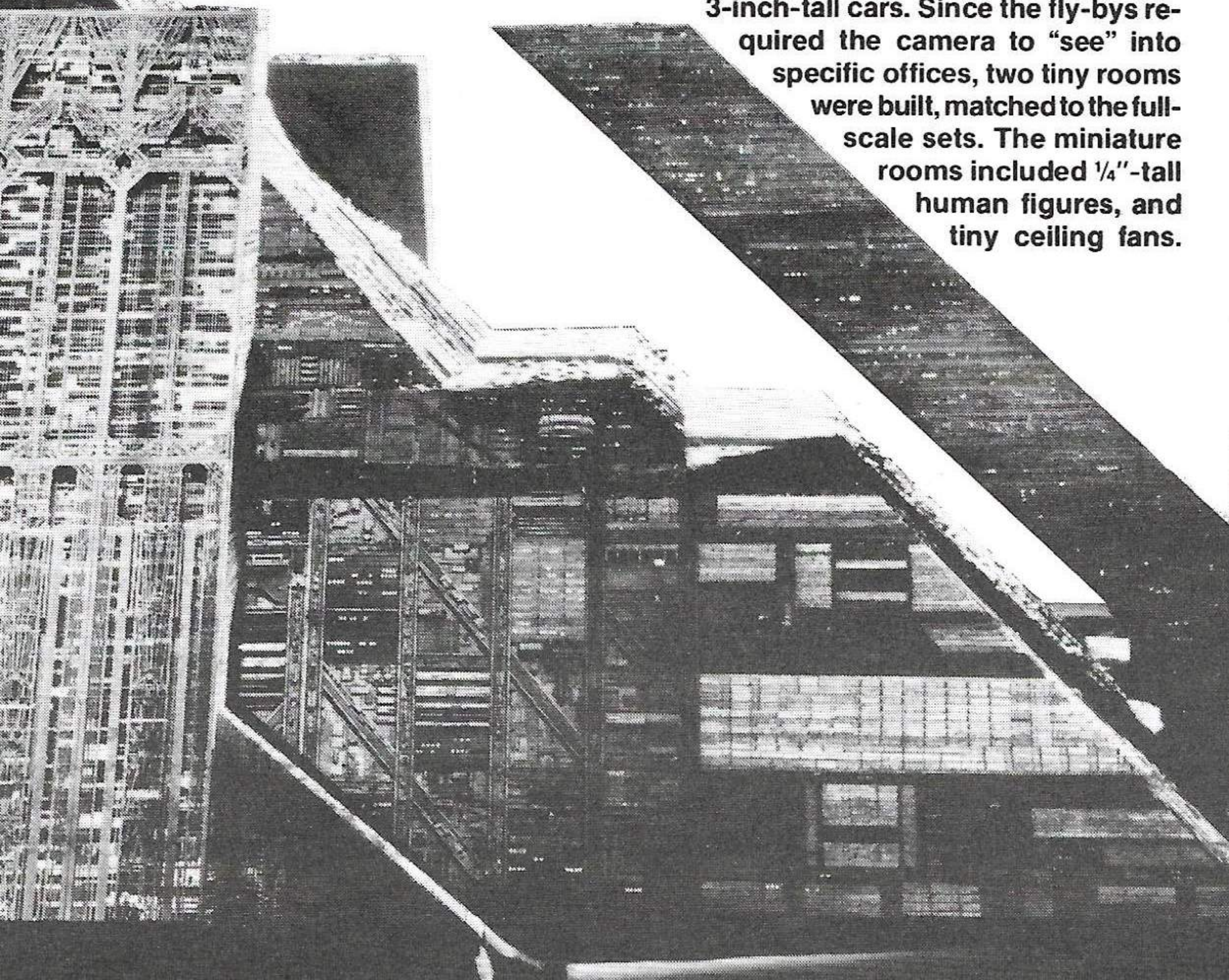
streets, *BLADE RUNNER* utilized at least seven rapidly-spinning sprinklers to simulate a heavy downpour, necessitating lengthy set-ups while the rain effects were synchronized. The constant starting and stopping of this rain system resulted in a damp, perpetual chill on the set.

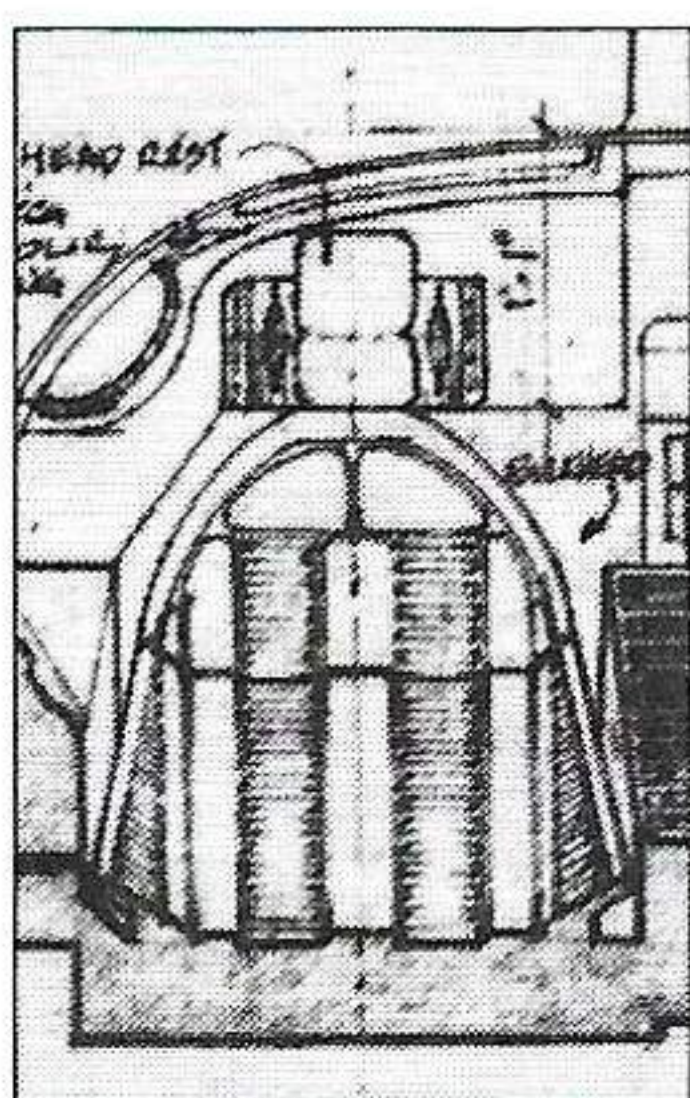
Combined with the shadows of the night, the rumbling sounds of the full-sized vehicles hissing down the rain-slicked streets, and the vapors rising from the occasional, discreetly camouflaged smoke pot, Ridleyville had been effectively transformed into the ultimate *noir* nightmare. One final touch: during many of the rain scenes, Scott had slow eerie music fed through overhead loudspeakers to help involve his cast and crew with the moody atmosphere he had so painstakingly constructed, and so breathtakingly achieved.

Chris Ross details the roof of the oversized Pyramid model. The miniature included a highly-detailed landing bay (shown below, while under construction) for which a 1" Spinner model was needed.



AN OVERSIZED SECTION of the Tyrell Pyramid, shown at right during photography in an EEG smoke room, was built for the close-ups needed for the film's opening fly-by. The photograph was double-exposed to show the computer-controlled camera movement, in this case, an upward tilt. The model was 4 feet high, 5 feet wide, and included several working elevators, with 3-inch-tall cars. Since the fly-bys required the camera to "see" into specific offices, two tiny rooms were built, matched to the full-scale sets. The miniature rooms included 1/4"-tall human figures, and tiny ceiling fans.





VEHICLES

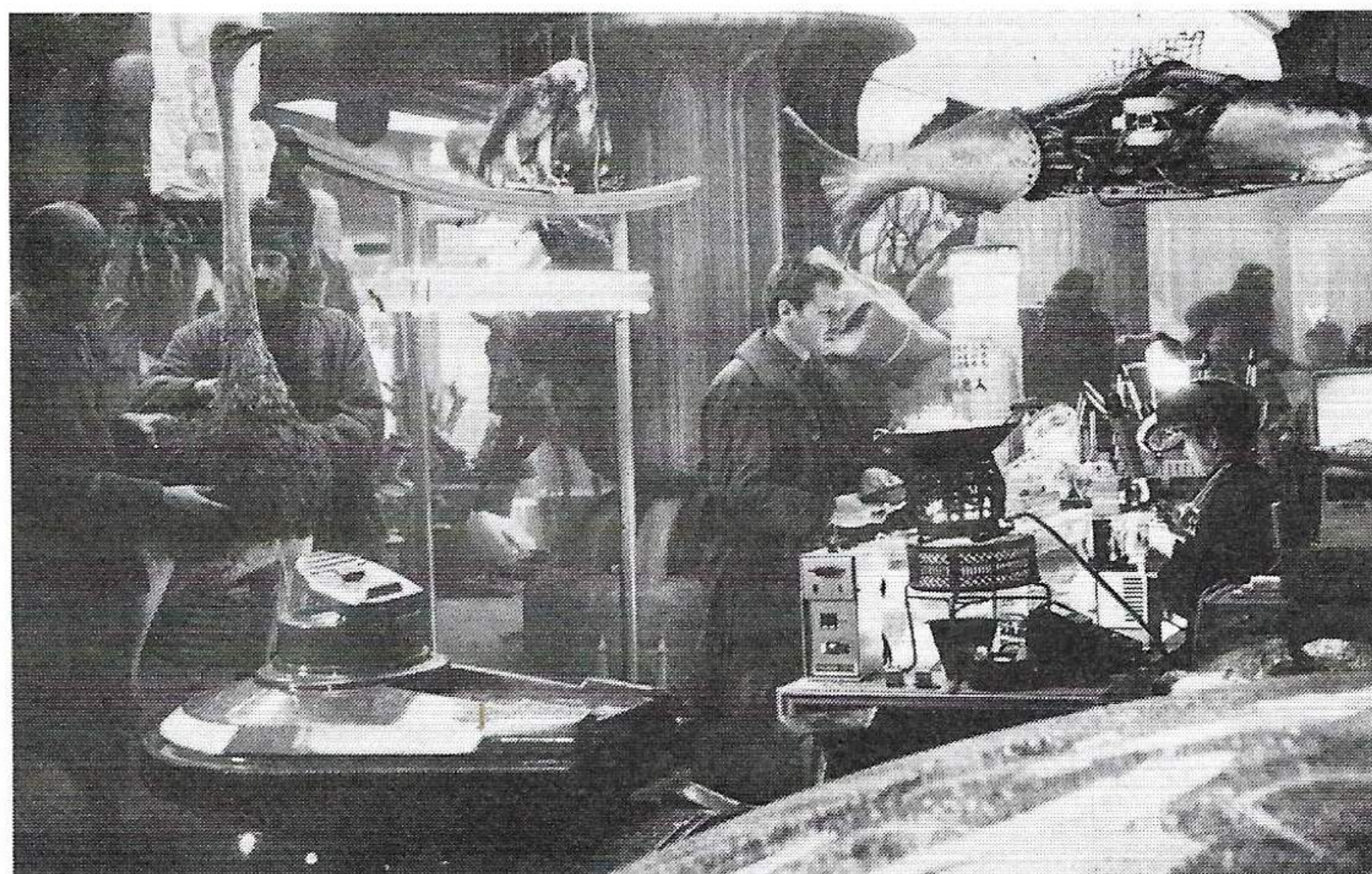
is sure to change 40 years from now.

Creating the necessary cars, trucks and taxis—and making them believable—was Syd Mead's primary function. Mead designed five basic vehicles, including an armored taxi; the People's Vehicle, a small, government owned transport; Deckard's private car; and, most prominently, the Spinner, a police vehicle capable of *flight*.

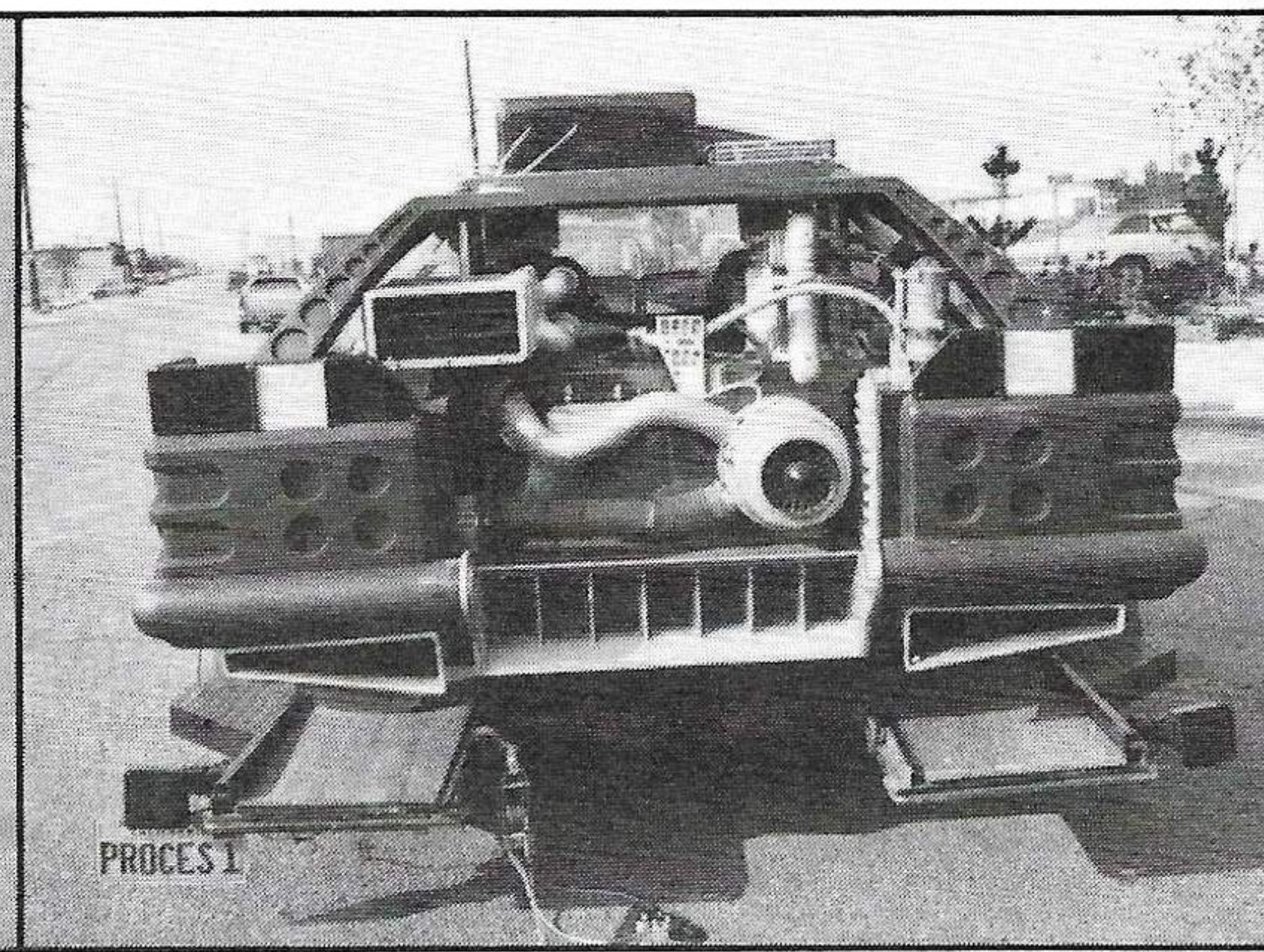
The vehicles had a thoroughly worked out history and function. "Ridley had his own particular vision for the cars," Mead said. "He wanted believable mechanical objects, but at no time did he want these vehicles—or any piece of machinery in the film, for that matter—to dominate the proceedings. He'd always say we weren't making a 'hardware' movie like 2001. What he wanted were backgrounds that reflected an everyday, workaday level of technology, yet backgrounds that would still be sufficiently impressive to interest an audience."

Mead's designs were attractive, but they were also based on sound mechanical and practical concepts. For instance, the taxis were designed low to the ground to emphasize their load-carrying abilities. And Mead developed the People's Vehicle as a possible solution to the mass transit problem. "It's a little cart-like thing anyone can rent or lease, but not own," Mead explained. "You climb in, insert a card and pay for the time you actually use it. Then you simply leave it parked on the street when you're through, and it sits patiently wait-

In his hunt for the renegade replicants, Harrison Ford questions a fish dealer (Kimiro Hiroshige) on Anamoid Row, a stretch of sidewalk booths specializing in mechanical animals. The set is a clutter of confusing, often-conflicting images, and is one of the best examples of director Ridley Scott's penchant for "layering."



One of the most important design concepts Ridley Scott had to face were **BLADE RUNNER's** vehicles. Unlike fashions or architecture, the look of Ridleyville's cars



DECKARD'S CAR (left) was designed to resemble a decommissioned Spinner, capable of street travel only. Visual consultant Syd Mead reasoned that the Spinner's air flaps and air-directional panels would be removed, but other original features—such as the heavy-duty windshield wipers and oversized bumpers—would remain. The car, like everything else in the city, has been "retrofitted," with new electronics and air conditioning equipment left on the outside for easier servicing (left). The car is shown here prior to final detailing—graphics, grime and a 2019 license plate were added later by the art department.

ing for the next customer."

BLADE RUNNER's "star car" is undoubtedly the Spinner, the first design concept discussed at Mead's meetings with Scott. "The starting-off principle for my work in the film was that this futuristic society could produce a car that could fly," Mead explained.

Scott had originally conceived of the Spinner as a fairly compact coupe. Instead, Mead designed a larger, "Chevrolet scale" model which would lend itself to visually impressive, full-scale takeoffs. The artist also decided against the helicopter-blades and folding wings that had become a cliché. "Instead of unwieldy folding propellers or H.G. Wells-like appendages," Mead said, "I suggested designing the Spinner as an aerodyne, which is a heavier than air craft with an internal, enclosed lifting system built into it—something like the hovering Harrier planes the British have been using during the Falkland Island crisis. I insisted on an 'enclosed lift system' because the Spinner had to be believable. Folding propellers and wings wouldn't work in a congested urban traffic situation.

"The floor boards were built out

of clear plexiglass," Mead added, "so that anyone in the passenger compartment could look down at their feet and see the city flying away beneath them. I thought this was a nice, simple, and practical navigational aid. If the instruments conked out you could always fly by the soles of your feet, so to speak. I'm not sure they used that little detail during shooting, though." Other design touches included heavy-duty windshield wipers and glass cleaning systems to deal with the highly-polluted air of 2019.

In addition to incorporating hydraulic sections which fold the front wheels up inside the craft for its conversion to flight, and collapsible headrests built with self-contained speaker systems, perhaps Mead's most unusual Spinner detail was a hydraulic "twist-wrist" steering device. The traditional steering wheel was replaced with two in-dash holes into which operators placed each hand, grabbed a handle set within the hole, and, by turning their wrists, effectively guided the vehicle.

Mead's designs were turned over to draftsmen, who prepared detailed blueprints, from which both miniature and full-sized vehicles were built. Along the way, many refinements were made—some for practical and structural reasons, some ordered by Ridley Scott, who felt Mead's designs tended to be *too* futuristic.

"I set up the design format for each vehicle type and then let the draftsman and builders make necessary changes as they went along," Mead said. "What we ended up with was a curious accumulation of detail, a heuristic growth of odds and ends that the original concepts didn't include. I think the cars really do look believable because of this."

Although nearly all of Mead's designs were constructed full size, miniatures were needed to make the Spinner "fly." Mark Stetson, who supervised the film's miniature work, began by constructing a

six-foot-long mock-up in his garage to work out, in three dimensions, some of the design difficulties. Stetson made a number of changes to suit Scott, including altering the Spinner's roof from a laser gun to a more-conventional siren and flashing lights.

Stetson's crew built detailed Spinners in varying sizes, from a tiny model barely an inch long to a highly-sophisticated four-foot model with nearly enough built-in mechanics to drive out of the EEG facility on its own (see sidebar, page 41). In addition, several other flying vehicles were built to add more detail to the panoramic fly-bys. "Three of these 18" background vehicles were made by Bill George in a week and a half," noted Stetson. "Since there was nothing crucial about them, very little design work was done. We simply repainted them as needed."

Most of the vehicles in **BLADE RUNNER**, however, were *real*, built full size, and able to drive under their own power through the short, zig-zagging streets of Ridleyville. To tackle the job of translating Mead's designs to fiberglass, rubber and steel, Scott chose Gene Winfield, an old hand at cinematic car customizing.

Winfield has built a career on producing vehicles and props for television and film companies. In the 1960s, Winfield joined up with AMT, a leading model kit company, building full-scale, functional versions of unusual model cars to be used for promotional tours. Winfield was introduced to Hollywood through his AMT connection, designing and building Napoleon Solo's \$35,000 car from **THE MAN FROM U.N.C.L.E.** Another AMT deal enabled Winfield to design **STAR TREK's** full-size shuttle craft. Winfield also produced custom autos for **GET SMART**, **IRONSIDE** and **T.H.E. CAT**, and created eight vehicles for Woody Allen's **SLEEPER**.

Winfield was first contacted on **BLADE RUNNER** while the project was still being shopped around

Hollywood. "Universal Studios was budgeting the picture to determine whether they were going to produce it," Winfield recalled. "They wanted me to bid on it. They also wanted me to *design* the cars at that point. But then Universal dropped the whole thing."

"Four months later," Winfield continued, "Filmways called. I won the bid and went over to the BLADE RUNNER production offices. The first thing I noticed, of course, was that all of the cars had already been designed by Syd Mead."

Working within a budget that was "well under \$800,000," Winfield spent nearly six months producing the needed vehicles, hiring a 35 member crew and working out of three different shops—two rented and his own facility in Canoga Park. Originally, Winfield was to build more than 50 full-scale vehicles; budget restrictions and design changes lowered the total to 25, among them, eight "sub-compact" People's Vehicles, four taxis and six sedans, including Deckard's car.

Winfield's cars were given more detailing than usual film vehicles. For instance, instead of flat glass panels in the windshields—the usual cost-cutting procedure—windscreens were fitted with curved plastic. However, the extra detailing occasionally meant deadline problems, and many of the cars were delivered straight from Win-



CAR CUSTOMIZER GENE WINFIELD

"We warned them that the hydraulic, twist-wrist steering would be difficult to operate. The steering systems were so critical and hard to drive that the first Spinner we delivered was immediately cracked up."

field's shops to the set. Screenplay changes also meant the reworking of several designs, adding to Winfield's workload.

"At one point in the script, Sebastian's van/motor home was featured much more prominently than it is now," Winfield said. "Well, that changed, but the van had been built by then and they liked it so much that we wound up making three of them. One was for Sebastian, of course, one was made over into a converted fire truck, and one looked like an ambulance. All of these were constructed from work-ed-over Dodge vans with an extra axle added, so that, in the end, they'd look like anything *but* a Dodge van."

Winfield also built four different full-scale Spinners (see sidebar, page 30)—two fully street-operational, one built out of lightweight aluminum and designed to be "flown" by crane for on-set "take-offs"; and one model dubbed the "breakaway" Spinner, built in three sections to facilitate filming

interiors on an EEG effects stage. "Doug Trumbull was keeping tabs on our work all of the time," Winfield noted. "He'd occasionally drop by our shop to make sure we were doing things that would match up with the miniature Spinners his crew were constructing."

All of the Spinners were built to conform with Mead's paintings, right down to the "twist-wrist" driving system. Although innovative, the engineering detail proved too impractical. "We warned the production team that the twist-wrist steering—a very complicated hydraulic system—would be hard for an ordinary person to drive," Winfield explained. "We kept saying that they should send some people over to the shop so that we could train them on driving these things."

"What we feared would happen, did," Winfield added. "The steering systems were so critical and hard to drive that the first Spinner we delivered was immediately cracked up. After that, they decided

they didn't have the time to teach people the proper way of handling these things. They had the hydraulics and twist-wrists pulled out and a regulation system installed. That's how these small chain-link steering wheels ended up on the cars. They were the smallest, cheapest things you could buy, and they hoped their size would enable them to film around them, so they wouldn't be visible. I sure *hope* they never show on camera!"

Although Winfield's contribution was crucial, he did not build *all* of the film's cars. In keeping with the retrofitting theme, modern day vehicles were altered for use in the background of street scenes. "These weren't custom jobs in any sense of the word," Winfield said, "but old cars from the '60s—Plymouths, Cadillacs and the like—that had been crutched up with tanks and tubes and stainless steel gimmicks. They're mixed in with my cars during the big traffic jam. I'm fairly sure that they were the handiwork of the production guys, although there may have been some input from Dean Jefferies, another film car designer."

Although most of Winfield's previous custom cars have been prominently featured in promotional tours, only five of Winfield's 25 vehicles remain intact, the rest were destroyed by Mother Nature and Warner Bros.

"On the night of May 14, 1981, at around 11 o'clock, a fire started two doors over from me and spread to our shop," Winfield recalled, "It totally consumed our building, destroyed all our tools and equipment, and burned two of the BLADE RUNNER vehicles down to the ground. And we were *working* in there at the time! That fire really put me in a state of shock, because I wasn't insured for it. We were working literally around the clock, and the fire insurance had simply, totally, slipped my mind. I finally absorbed the costs, but it was touch and go for awhile."

The rest of Winfield's cars were destroyed—intentionally—after the shoot had wrapped. "They were destroyed so they wouldn't show up in any other movies or TV shows before BLADE RUNNER opened," Winfield said. "They did keep two Spinners, two of Deckard's sedans and one police sedan, though. If I'm lucky, I'll get the contract to restore the Spinners and we'll take them to Europe for a promotional tour!"



THE SPINNER at rest on the rain-soaked neon-lit streets of Ridleyville (below) and in flight over the city (left). Scenes in the Spinner's cockpit were filmed on an EEG stage early in production; the video imagery and the backgrounds were both matted in later. This particular shot through the Spinner's windshield was one of the most complex in the film, requiring 35 separate elements to complete.





PRODUCTION

While Ridley Scott, Lawrence Paull and Syd Mead concentrated on creating a believable urban environment, circa 2019, producer Michael Deeley concentrated on

the environment of Hollywood, circa 1980-81. As is the case with most major productions, the route from script to screen was anything but smooth.

Even figuring out what to title the project was difficult. DANGEROUS DAYS was soon dropped, and in casting about for something else, BLADE RUNNER (Ford's code name in the script) was chosen as a suitable working title. It was not until nearly one year later that the title was made official.

Shortly after the name was chosen, it was discovered that there already existed two books titled *Blade Runner*, one by William Burroughs and the other by science fiction/fantasy writer Alan E. Nourse (concerning a society where medical supplies are so scarce they are supplied by smugglers known as "Blade Runners"). But by the time Deeley had licensed the books for the use of their titles, Scott & Co. had grown fond of yet another title, GOTHAM CITY. But Bob Kane, creator of *Batman* (whose adventures took place in a city of the same name) objected, and BLADE RUNNER it was.

Finding the right actor to portray Deckard had been one of the major challenges facing Scott and Deeley from the start. After wistfully musing on the impossibility of obtaining a 30-year-old Robert Mitchum ("What he couldn't have done with this role!" Scott exclaimed), they became interested in Harrison Ford. In addition to Ford's obvious bankability—his performances as Han Solo and Indiana Jones have helped rake in more than \$500 million at the box office—they felt Ford had been given little opportunity to showcase his true talent as an actor.

"Ford hasn't been given much of a chance, particularly since STAR WARS, to show what he's made of," Deeley said. "We felt that Deckard's curious mixture of emerging sensitivity and hard-boiled bureaucrat would be an excellent chance for him to do that."

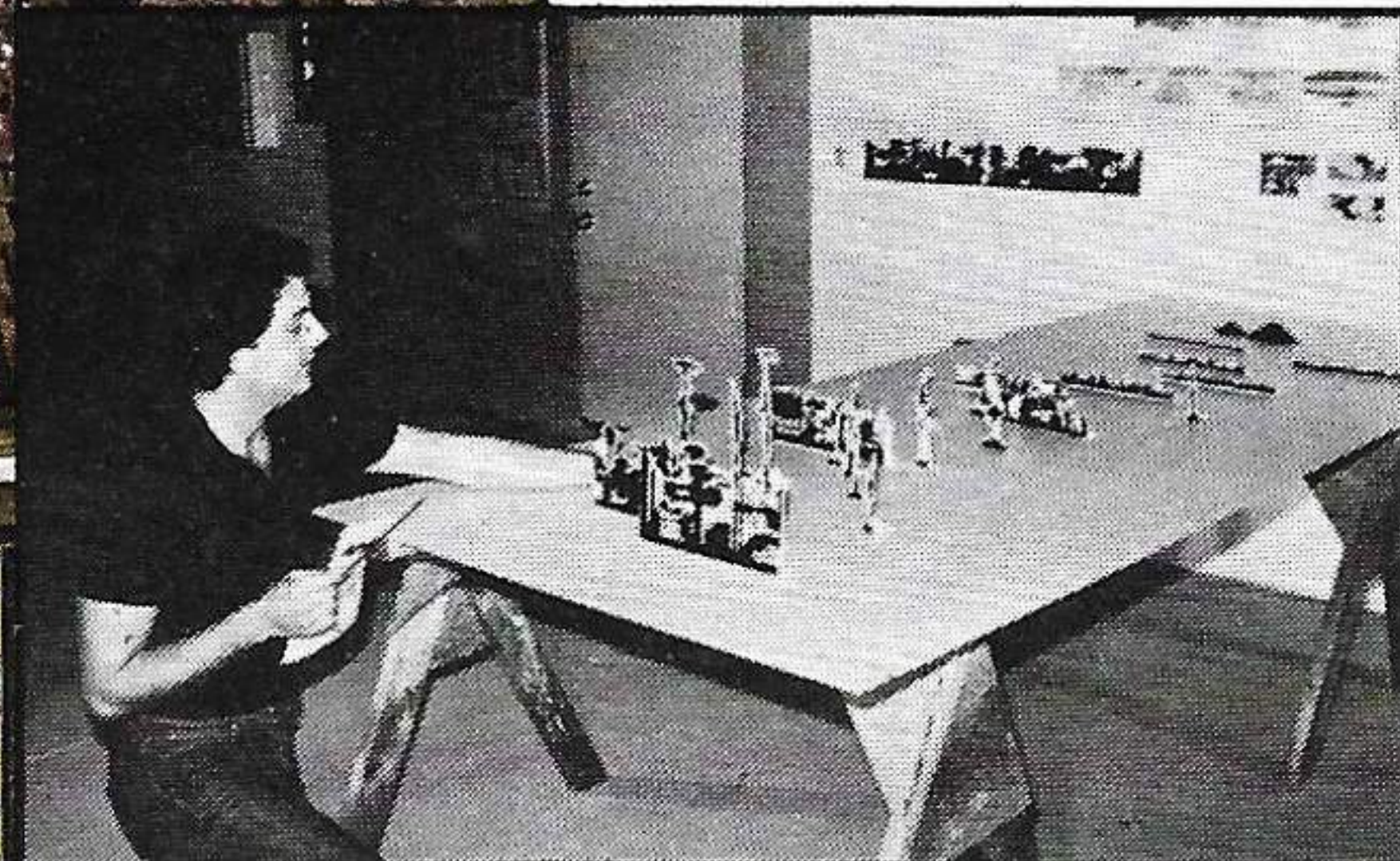
Obviously, Ford agreed. "The story has an element of psychological drama I've never dealt with before in a film," said Ford, who has also starred in such recent features as FORCE 10 FROM NAVARONE, HANOVER STREET and THE FRISCO KID. "One of the interesting things about Rick Deckard is that he's fighting fear. Shooting people is not something



RIDLEY'S INFERNO was the name given by the crew to the vast industrial complex that surrounded the city. Although appearing to stretch for miles (see photos, page 20-21), the forced perspective miniature was just 13 feet deep and 18 feet wide, made of edged brass and sculpted foam over a plexiglass base. The miniature was designed by Tom Cranham and Chris Ross to resemble the massive refineries currently found in New Jersey and Long Beach, but on a far

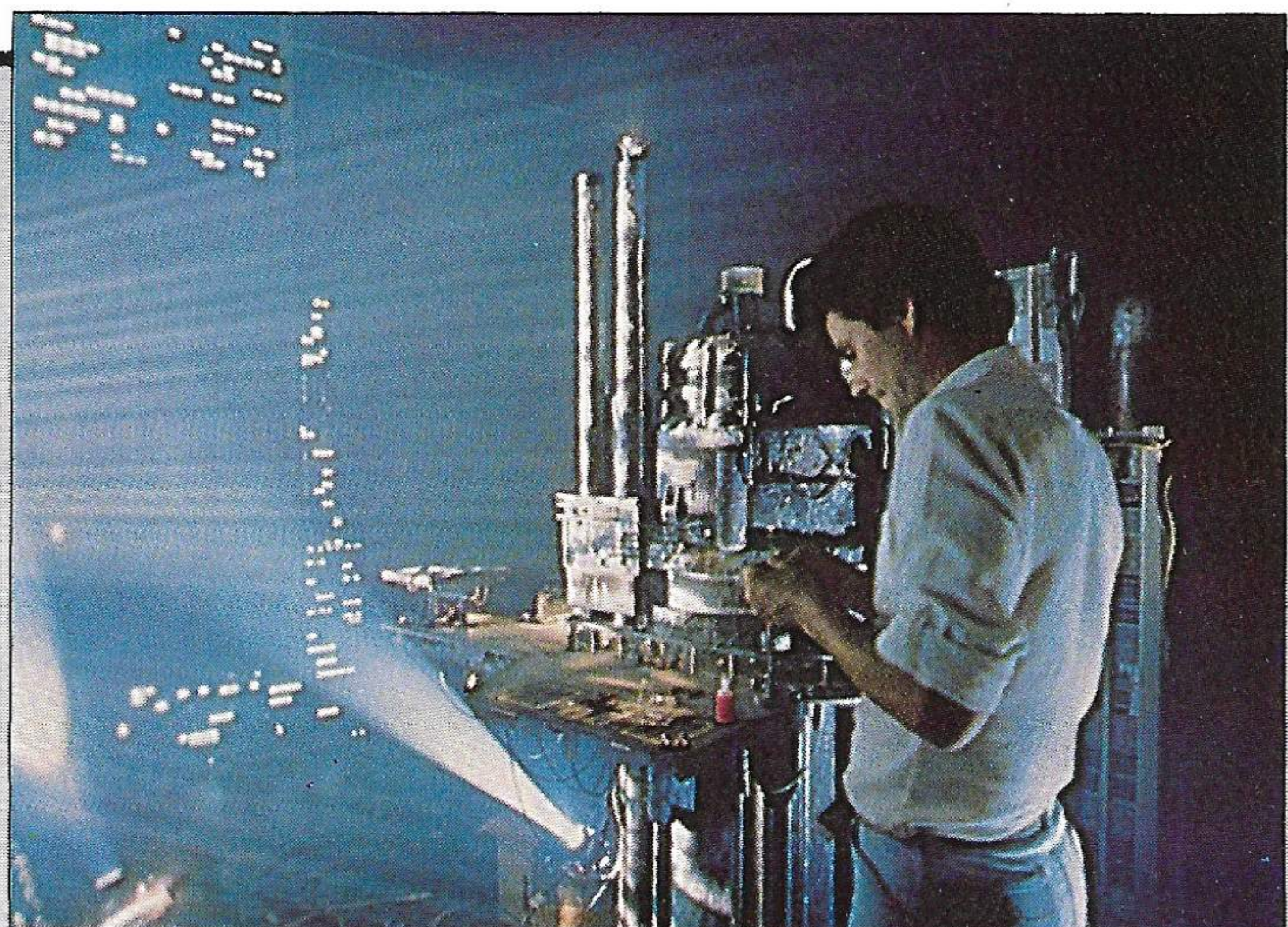
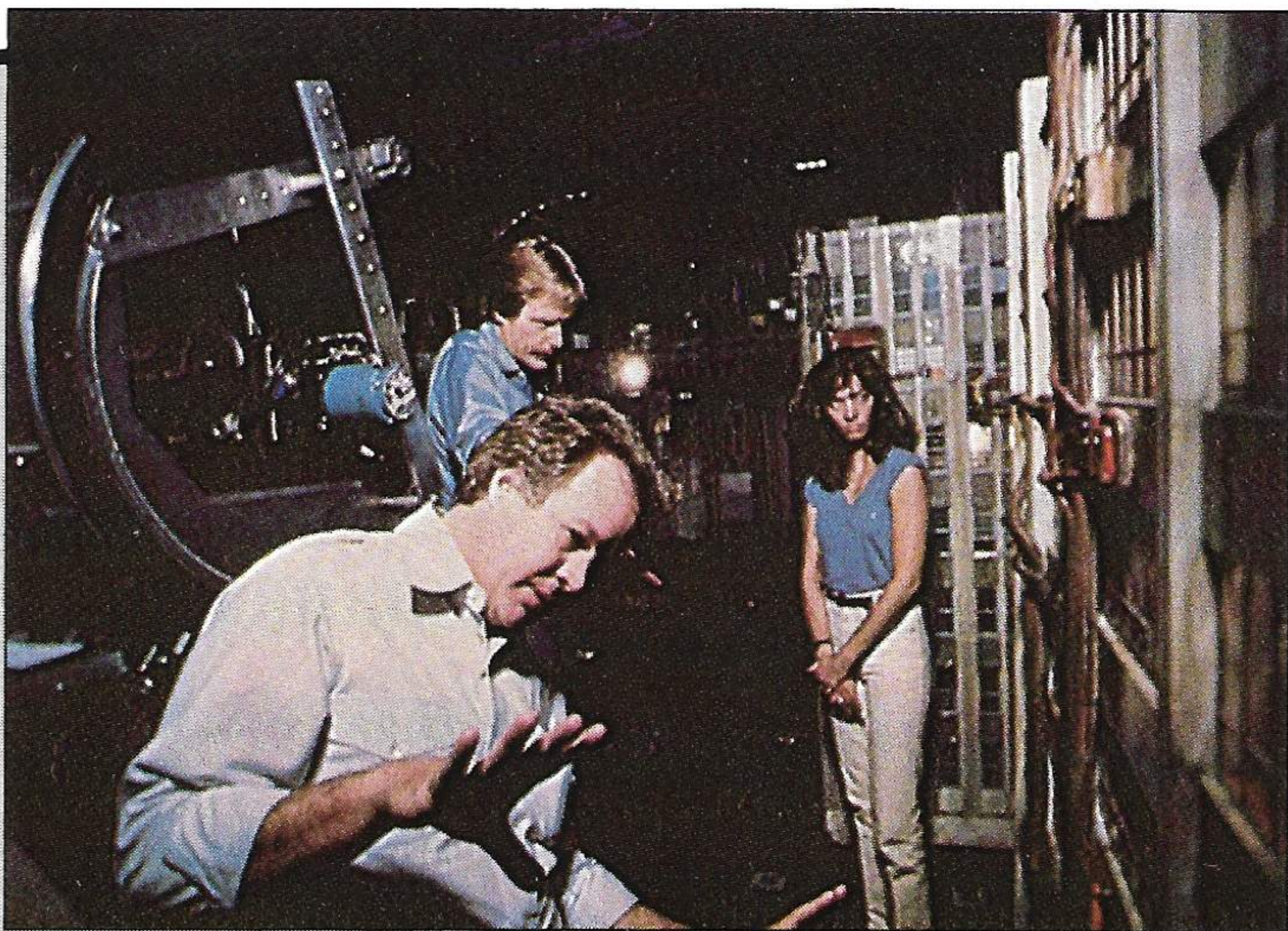
greater scale, and included more than 2,000 individual light sources.

Above: Chris Ross (l) and George Trimmer add painted details to molded foam structures in the foreground of the miniature. Only the front of the model was fully detailed, including several large brass towers bolted onto the front of the



tables; the rear was merely rows of edged brass silhouettes, positioned by Ross in diminishing scale, after first checking the perspective with paper cutouts (inset). Above left: Trimmer (l) and Leslie Ekker detailing one of the three 6'x13' tabletops used for the miniature landscape. Assembling the model in three pieces made it easier to move to the shooting stage, and allowed for greater flexibility when shooting the Inferno as a backdrop to other miniatures. Below left: Ekker and Trimmer (r) work on an upended tabletop, stringing some of the seven miles of fiber-optics needed to light up the set. Using industrial facilities in the nearby San Fernando Valley as reference, effects supervisor Dave Dryer used dyes to tint the lights various shades of red, orange and yellow.





Left: Doug Trumbull (kneeling), David Dryer and assistant Leora Glass block out a shot in the EEG smoke room. The large metal half-circle behind Trumbull is part of the frame of the 65mm motion-control camera. Right: Mark Stetson makes a last-minute adjustment to a miniature of the noodle bar at which Deckard is picked up by police, a model built by Bill George. The skyscrapers on the far left were undetailed, back-lit facades, with holes cut in to let the light through.

At EEG, where there's smoke, there's miniatures

Emulsified oil and computerized cameras created ultra-realistic cityscapes.

To create the scenic vistas that *BLADE RUNNER*'s flying cars soar through involved the close harmony between the modelmaker's art and the science of motion-control photography.

While detailed models have been a staple of movie making for generations, computerized motion-control systems—which enables the camera to repeat movements *exactly*—are a relatively new innovation. "What could be called motion control was used fairly successfully on *2001*," explained Doug Trumbull. "It consisted of very clumsy motors, linked up to gear boxes, which were taken off lathe machines, which were hooked to timing belts, which were hooked up to lead screws. The whole thing was very clumsy and it only ran at one speed. But nevertheless, it

was motion control."

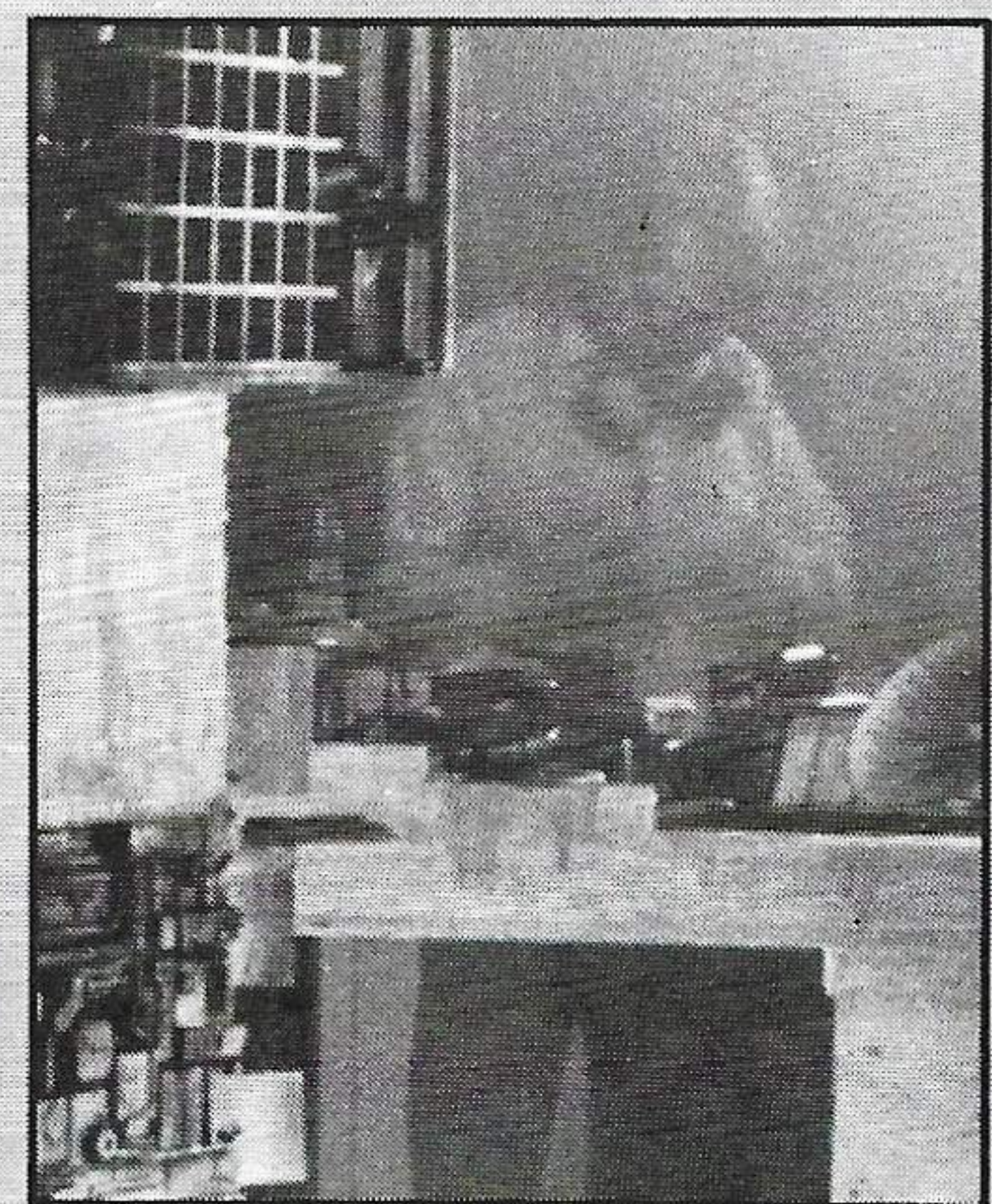
The state-of-the-art has advanced quite a bit in the intervening 15 years, and *BLADE RUNNER*'s flying scenes were photographed on Trumbull's own "Icebox" system, developed for use on *CE3K* and able to control camera direction, exposure, lighting and movement of articulated models.

With nearly 35 separate Spinner/flying shots, the three EEG motion-control systems used in the film—whose tracks are laser-leveled and epoxied onto the floor for perfect steadiness—became crucial mechanical components. "We'd rehearse a motion-control move by first programming it and then repeatedly looking at the shot in black and white," said effects supervisor David Dryer. "When it was smoothed out

and looked like it was doing what it was supposed to do, we'd take the system through a production shot."

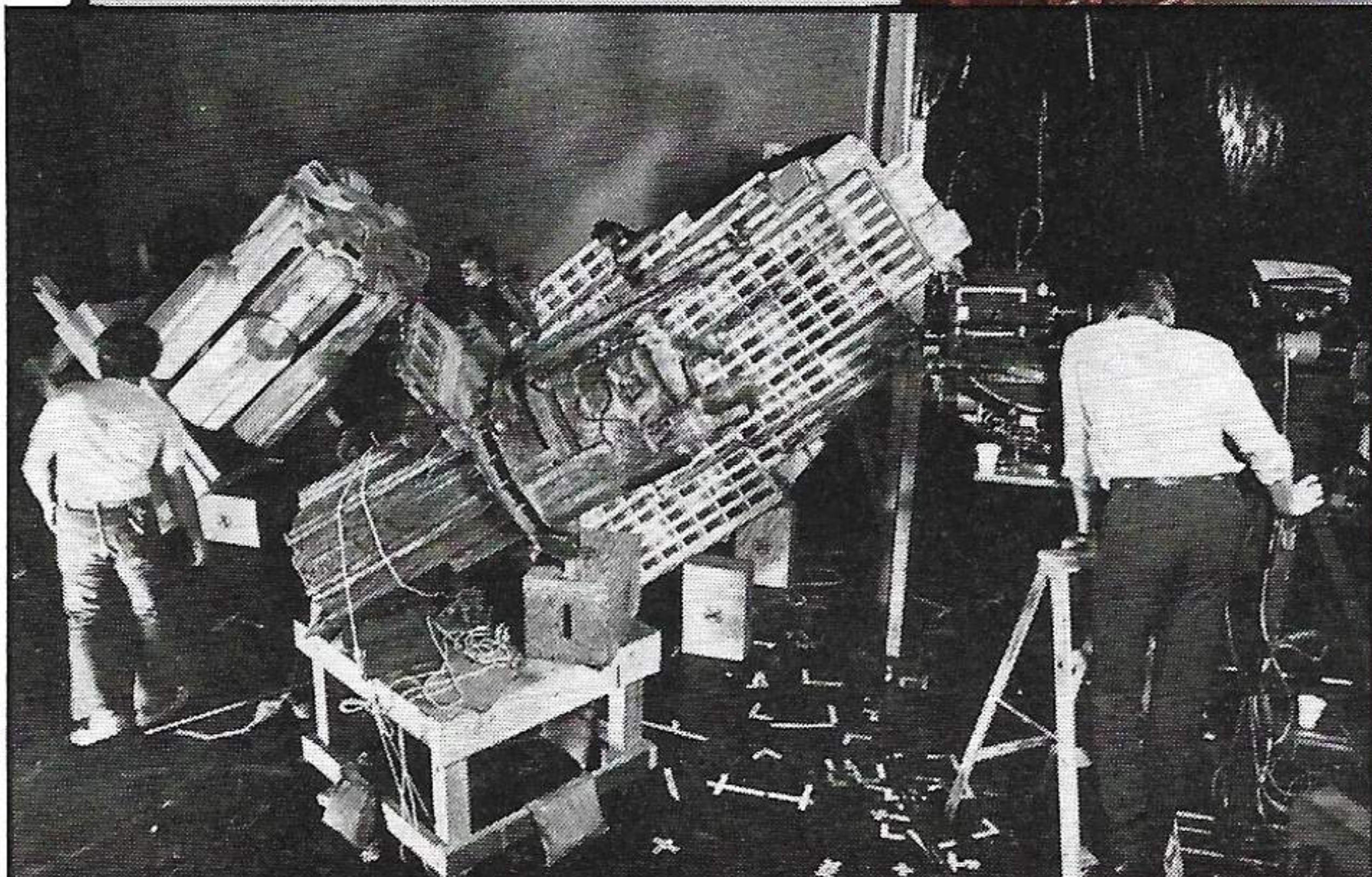
Most effects houses shoot models in bright lighting against a blue screen. But EEG shoots their models in "smoke" to give them texture, pulling high-contrast mattes in a separate, no-smoke pass.

EEG's smoke room is 40 feet wide and 65 feet deep, and equipped with infrared sensors that constantly measure and control the density of the smoke (actually, emulsified oil suspended in air). The smoke is exceptionally irritating, so operators monitor the shots from separate booths. When "hands-on" contact is needed, gas masks must be worn by the crew (right).



When working in the smoke room during a shot, members of the crew wear gas masks to protect them from the oil-saturated air.

Below: Effects supervisor Dave Dryer looks through the lens of the 65mm motion-control camera to check a smoke-room set-up for a Spinner fly-by. Although the buildings are almost laying on their sides, they'll appear vertical as the camera spirals down toward the Precinct Station (far left). Right: The completed set-up, lit and ready to film. Note the rounded building in the lower center—that's actually the "Millennium Falcon" on its edge, redressed as a futuristic skyscraper.



Signage Of The Times

Creating Ridleyville's posters, patches, logos and decals, and a newsstand full of in-jokes.

Ridley Scott didn't want the sets of *BLADE RUNNER* to look like sets. Rather, he wanted audiences to think they were actually seeing what Los Angeles would look like in the year 2019. To help make Ridleyville real, illustrator Tom Southwell spent six months creating background graphics—a subliminally-perceived collage of magazines, posters, municipal signage and \$100,000 worth of neon.

While little of Southwell's work is prominently featured on screen—

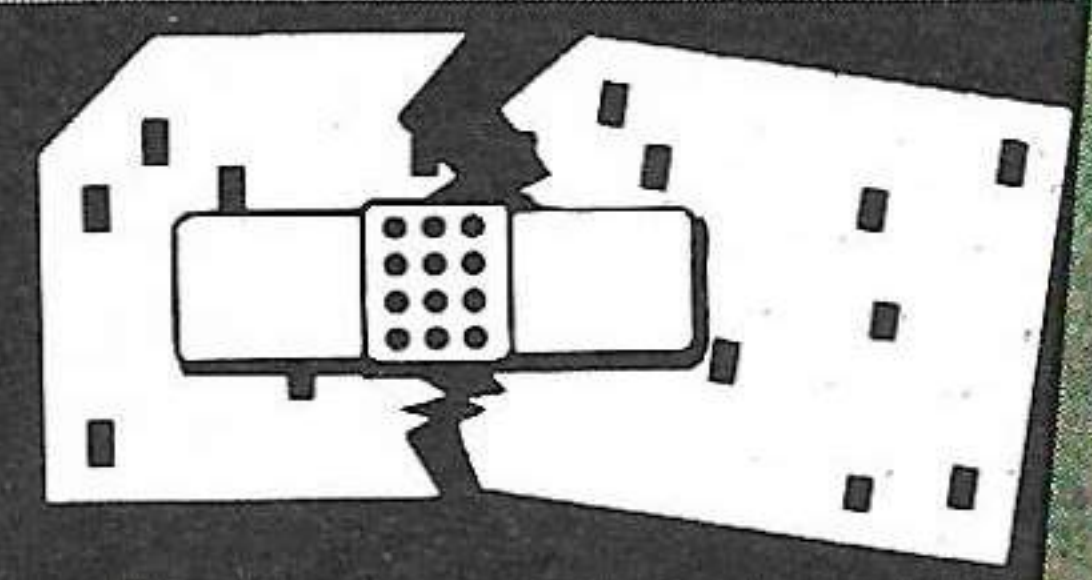
except, of course, for the neon—the typographic assortment greatly adds to the overall impact of a lived-in environment.

"Lawrence Paull turned a number of graphic illustration tasks over to me," explained Southwell, a 1972 graduate of New York's Pratt Institute. "It rapidly grew into quite an assignment. I was with the film for six months doing this." During this period, Southwell designed the oriental neon signs (including the tongue-wagging White Dragon

POLICE
995

METROKAB

THE
WHITE
DRAGON



Above: Tom Southwell's designs for (from top): Spinner decal; taxicab logo; restaurant trade-mark; and symbol for "Computer Repairs." Right: cover of 2019's leading men's magazine.

Signs for WALK/DON'T WALK

hovering over Deckard's noodle bar), warning stickers for the parking meters (shown page 22), and the trafficators' "Walk/Don't Walk" symbols (shown above).

Southwell—whose previous film experience included stints as production illustrator for *ANNIE*, *RAISE THE TITANIC* and *THE MUPPET MOVIE*—contributed to several departments involved with the film. For the costume designers, he provided the insignia, patches and badge worn by police officers.

A last-minute assignment to create background detail for a Ridleyville newsstand resulted in nearly a dozen unique magazine covers (including the three below), and some of the film's wittiest touches. Illustrator Tom Southwell included names of key personnel where possible—note articles bylined by M. Deeley, R. Scott and L.G. Paull on cover of "MONI."



To the crews building the full-scale Spinners, he designed a license plate, jagged serial numbers and other decals, and also the three-dimensional "Spinner" logo, which was positioned on the rear of the car.

Southwell also assisted Paull and art director David Snyder in detailing the New York Street set—designing everything from advertising posters for drugs and cars to signs for the numerous storefronts. And working from Syd Mead's original concept sketch for the VidPhon, Southwell prepared the actual phone graphics,

including Deckard's VidPhon credit card (shown page 28).

Southwell's most interesting assignment—certainly the one that gets the most attention—was designing 2019's magazine covers—a last-minute job that produced some of the most humorous examples of what life might be like in 2019. Given just four days to come up with covers suitable for a Ridleyville newsstand, Southwell created a number of startling titles, including *Krotch* (going for \$29 a copy); *Moni*, with a

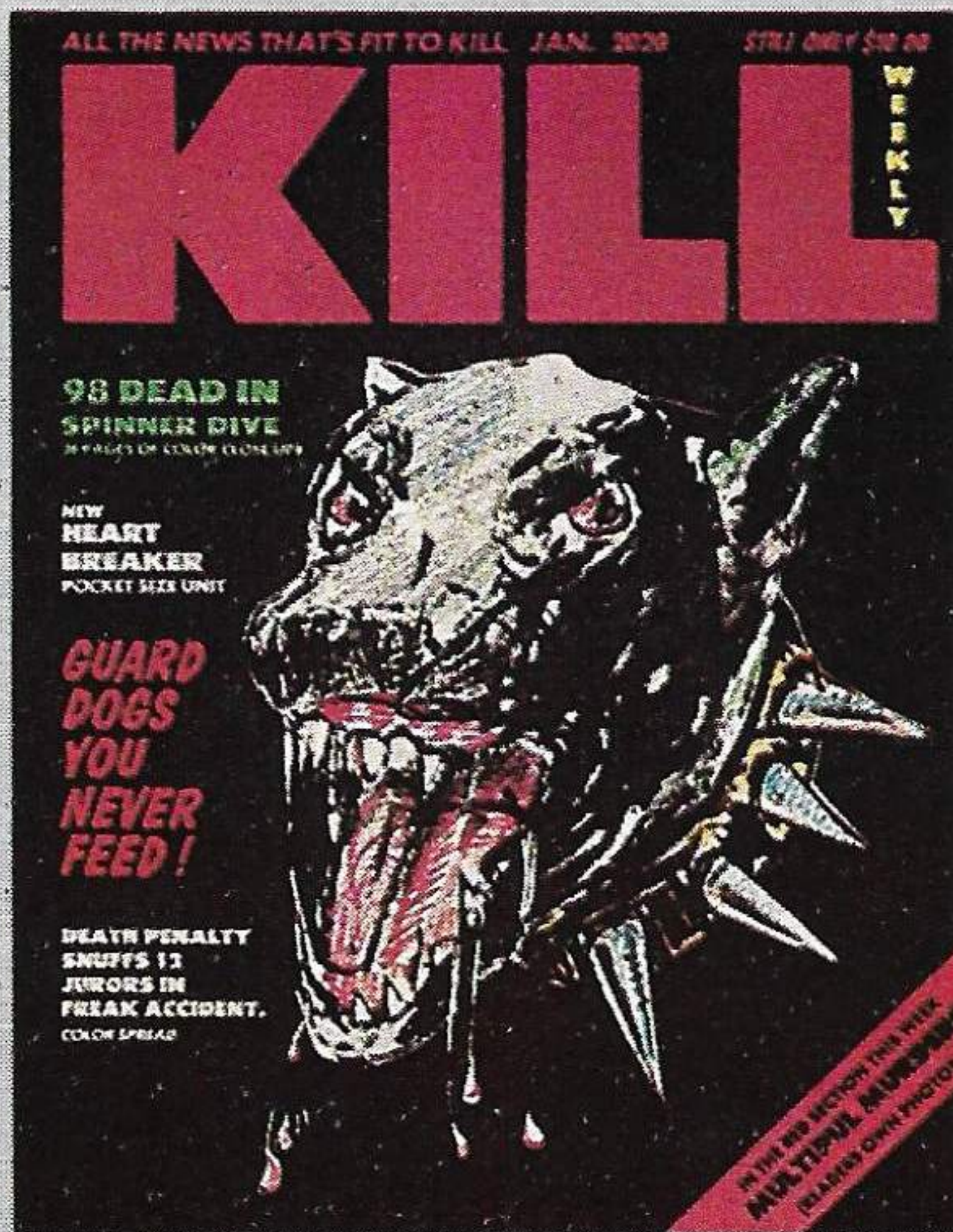
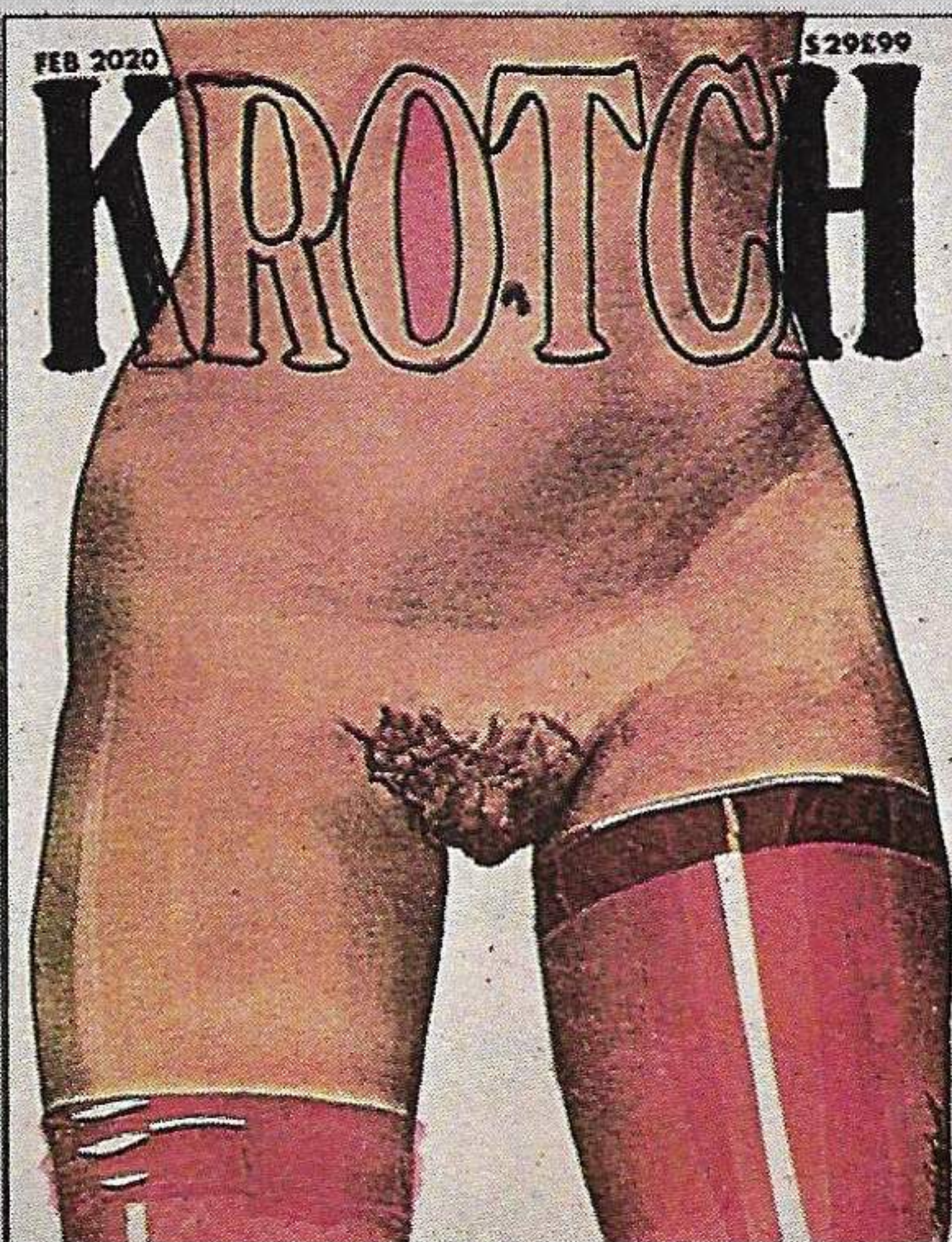
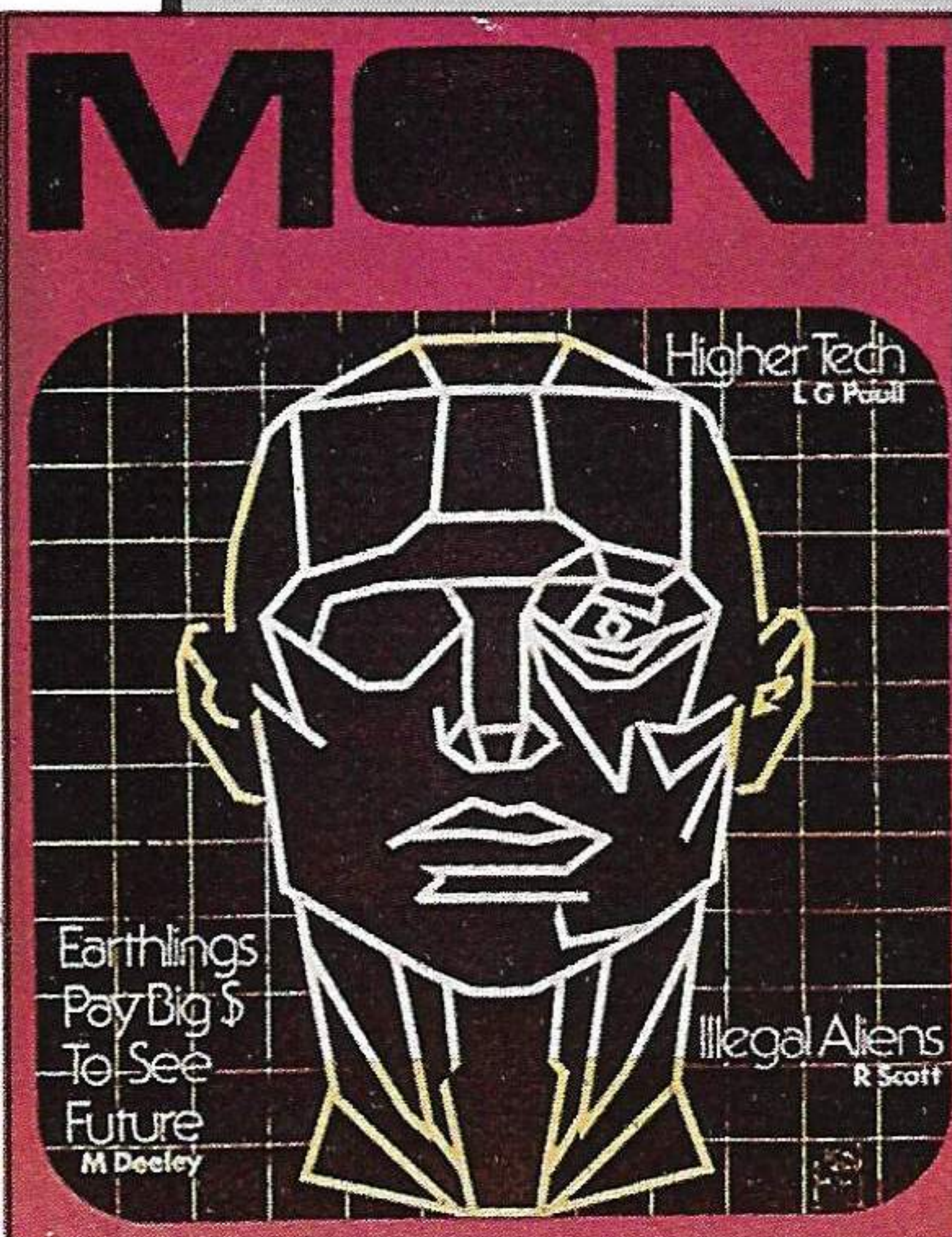
cover story on "Illegal Aliens" by R. Scott; *Kill*, whose motto is "All the News That's Fit to Kill"; *Fash*, a large-format fashion magazine featuring an article on "Spray-on Swimwear"; *Creative Evolution*; and *Horn*, the skin mag of the future, with an article on "Hot Lust in Space."

Southwell's original designs were reproduced with a Xerox color copier, cut to size and glued directly to the covers of existing magazines, such as *Omni* and *Playboy*. Although the Xerox process was relatively crude, it was the only reproduction method fast enough to meet the deadline.

Delivered to the set, the 2019 magazines were mixed in with a number of contemporary magazines titles, including Scott's favorite, *Heavy Metal*, and the punkish *Wet-The Magazine For Gourmet Bathers*.

Like most of his other work, the magazine covers can barely be glimpsed on camera, becoming just another component in Scott's so-called "700-layer cake."

"I was always aware that my designs were a small tile in the overall mosaic," Southwell said. "In the case of the magazine covers—which were intentionally raw and unfinished—Ridley had simply wanted a fuzzy visual backdrop for the newsstand. It might have been nice to have gotten a closer view of those magazines, though. I'd put the names of all the top production crew right there on the covers."



he likes to do. So even though he's a pretty good one, he's a reluctant detective at best. That ambivalence is an interesting facet of his character. He also gets beat up a lot."

Picked for the crucial role of Roy Batty was Holland's Rutger Hauer, perhaps best known to American audiences for his recent performance as Albert Speer in the TV miniseries *INSIDE THE THIRD REICH*. The 38-year-old actor—whose well-developed form makes him perfect to portray a super-developed military replicant—has appeared in nearly 20 features, including the Oscar-nominated *SOLDIER OF FORTUNE* and *NIGHTHAWKS*, in which he played a terrorist.

Other cast members include Sean Young (*STRIPES*) as Rachael, Ford's replicant lover; Edward James Olmos (an Indian steelworker in *WOLFEN*, and "El Pachuco" in *ZOOT SUIT*) as Gaff, Ford's jealous sidekick; and Joe Turkel (the ghostly bartender in *THE SHINING*) as Tyrell.

Late in 1980, while hundreds of designers, actors and technicians were massing towards the start of principal photography, an abrupt event nearly sank *BLADE RUNNER*: the film's financial backers suddenly pulled out of the film.

"The rumor was that Filmways decided to put their money behind another project," said a source close to the production. "Gossip had it that the other movie was *BLOW OUT*, which cost about \$16 million. If that's true, someone made a big mistake."

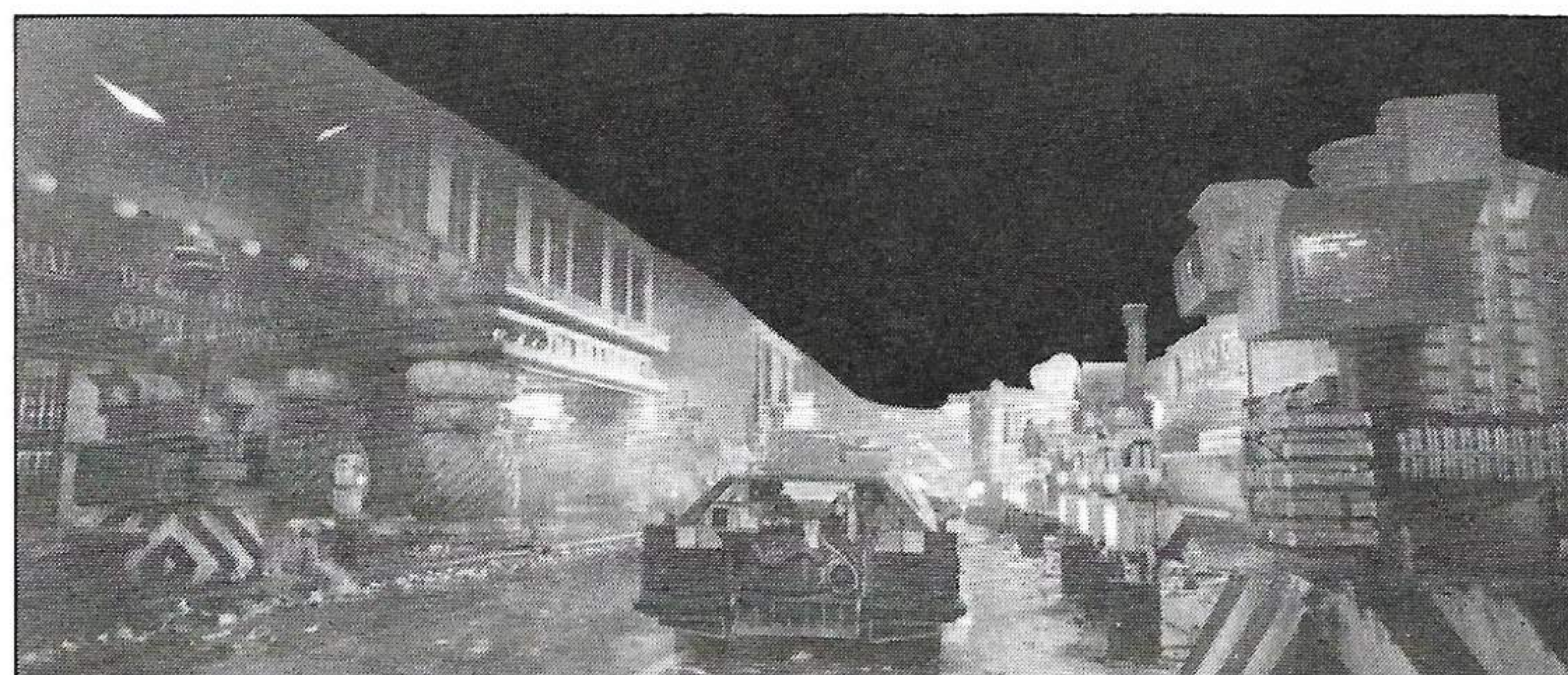
In a turn-about that must have struck Phil Dick as poetic justice, Scott and Deeley first heard about the Filmways disaster by reading the trade papers. The stall could not have happened at a worse time. Preproduction was beginning to wind down, and if a new backer was not quickly found, it might prove impossible to reassemble the crew. Scott was also set to direct *DUNE* next (an assignment which has since gone to David Lynch) and if Filmways' pull-out delayed production, *BLADE RUNNER* might be without a director. Worse, a Director's Guild strike was planned for the summer of 1981. If the film was delayed too long, *nobody* would be directing.

Happily, the turnaround was brief. After approaching more than a dozen companies, Deeley received backing—on a budget now at \$22 million—from Tandem Production executives Jerry Perenchio and Bud Yorkin; additional costs were absorbed by The Ladd Company, whose director, Alan Ladd Jr., had given the go-ahead to *STAR WARS* and *ALIEN* while a top executive at 20th Century-Fox.

After nearly a year of preproduction, *BLADE RUNNER*'s principal photography got underway on March 9, 1981, three months later than first planned. Since most of



SEBASTIAN'S HOME was set in the historic Bradbury Building, although its appearance in the film (inset top) hardly resembles the Los Angeles street on which it actually stands. The building's Renaissance exterior was dressed with large barley columns and a tattered canopy extending out into the street, to which futuristic traffic lights, parking meters and video monitors were added. A Matt Yuricich matte painting created the towering cityscape in the background. The hold-out matte (inset bottom) shows the extent of the live-action element. This is a blow-up of a 65mm interpositive, the low-contrast stock to which Yuricich must match his colors (see sidebar, page 47). Above: Sebastian exits his customized van, designed by Syd Mead and built by Gene Winfield. Since Sebastian is a tinkerer, the car is meant to look homemade, cobbled out of a variety of old and new components.



the film is set at night, that's when much of the shooting took place, too. That meant that lunch was normally held after midnight and filming would wrap at 4 or 5 in the morning. This grueling pace forced Scott and other key personnel to survive on an average of four hours of sleep, as it was usually only a short time between the end of filming and the screening of dailies the next morning.

Deeley had originally scouted a number of actual urban locations, but it was soon agreed that the possibility of residents vandalizing the elaborate sets was too great a risk. Instead, the film's exteriors were shot on one of the largest—and certainly most widely seen—standing set in Hollywood: Warner's New York Street set. Built more than 50 years ago, the set has been used for such diverse fare as *ANNIE* and the Dead End Kids features, as well as the setting for such detective classics as *THE MALTESE FALCON* and *THE BIG SLEEP*.

The dimensions of the New York set are as impressive as its history.

The H-shaped area is a full city block long, though with its various intersections and off-shoots, the storefronts and brownstones would stretch for several blocks if "unfolded." At the west end of the street was an intersection dubbed the "nightclub area," with bars, restaurants and department stores. At the opposite end was an X-shaped intersection, which became a small version of Times Square. "At one point we were going to hang a huge screen on this facade and throw front-projected plates of sumo wrestlers on it," Paull said, "but we never got around to it."

The basic construction of Ridleyville took ten weeks, with an additional month devoted to set dressing. "It was a very tight schedule," Paull said. "In the nightclub area, for example, we were literally finishing up details during the day for that night's shooting."

In addition to studio work, Scott staged several sequences in and around several Los Angeles locations, layering actual city streets with 2019 hardware, and letting the

effects crew matte in mega-structures in the distance. Most of the Precinct Station interiors, for example, were shot over four nights at L. A.'s Union Station.

Another actual location was used for the home of J. F. Sebastian (William Sanderson), a shy genius who spends his leisure hours producing astonishingly realistic toys for the upper strata of 2019's society. Key scenes were staged in and around the historic Bradbury Building in downtown Los Angeles, which was commissioned in 1893 by millionaire Lewis Bradbury and designed by George Wyman.

"I imagined that this had once been a marvelous old hotel, but because of the off-world colonization push, Sebastian is the only person living there," Paull said. "He chose what used to be the Presidential Suite, and had done it up in a sort of neo-classical, French-Victorian design." Ironically, the building's design had been inspired by Edward Bellamy's *Looking Backward*, an early utopian novel set in the year 2000 that featured

“What I’ve done in *RAIDERS OF THE LOST ARK* and *BLADE RUNNER* is ‘Physical Acting.’ Stunts are falling off a tall building or crashing a car, something you’re silly enough to think isn’t going to hurt the next day.”



HARRISON FORD

descriptions of the new buildings.

Sebastian’s seven-room suite was constructed on the Burbank lot, with windows and other structural details keyed to the Bradbury building. But finding the proper furniture and decoration for the sprawling set was difficult. “We ended up renting, borrowing and stealing objects from all over town,” Paull said. “Two of Sebastian’s rooms are actually set up with units from *MY FAIR LADY*.” The set was painted with a special rubber-based compound that peeled as it dried, creating an suitably run-down appearance.

Peeling paint was a subtle touch; Sebastian’s fascinating collection of toys and automatons, however, upstaged such nuances. Dancers, soldiers and clockwork figures litter the set, many actually *objets d’art* hundreds of years old, obtained from Lenny Marvin, a collector of antique automatons.

“Once Ridley saw Marvin’s automatons, he decided to use dwarves as automaton extras,” Paull said. “If you keep your eyes open you’ll see them: 3½-foot-tall living automatons who greet Sebastian when he comes home. Ridley also used suitably made-up extras to suggest that the toys were *all* automatons. For example, there were some women in body stockings standing up against the alley walls surrounded by genuine mannikins. Your eye doesn’t quite take them in at first. Then suddenly, one of those women will ever-so-slightly *move*. Very freaky.”

The Burbank Studios housed a

total of 47 sets in addition to Sebastian’s apartment. Among the most impressive was the office of Tyrell, the head of the firm that produces the Nexus-6 replicants.

“The concept of the Tyrell corporation is a kind of tongue-in-cheek extrapolation of what might happen if current experimentation in DNA developed into a large conglomerate,” said Ridley Scott. “This sort of business certainly wouldn’t content itself with producing bacteria that gobbles up oil spills. It would branch out into entertainment, aerospace or any other avenue it found open to its expansion.”

Tyrell’s office measured 1,600 square feet and featured 20-foot high columns, a black marble floor and a huge picture window through which the surrounding industrial complex can be seen (see photos, page 42) “The only comparable set I can remember in this context was Edward G. Robinson’s office in *LITTLE CAESAR*,” said Paull. “The scale of Tyrell’s office is inhuman. It dwarfs the people within its space.”

Originally, Paull wanted to build the set completely out of marble, but the budget couldn’t afford it. His next approach featured raw concrete and granite. “I did a lot of research in the *moderne* style,” Paull explained. “I also wanted Tyrell’s office to smack of a neo-fascist or ‘Establishment Gothic’ look, because that was the character of the man—he literally ran his empire from a tower.”

Another sprawling set was built

for Deckard’s apartment, designed to reflect both his bachelorhood and the oppressive atmosphere of his employment. Although it was equipped with numerous high-tech gadgets, Deckard’s apartment was given relatively mundane furnishings. “Ridley specifically asked for an unusual color scheme on all of the appliances,” noted Syd Mead. “It was a baked ivory look quite fashionable in the 1920s. Scott liked the antiqued feeling of the enameling, but when the paint we used for it got dirty, it really looked awful. But that didn’t stop Ridley—he wanted to spray fingerprints and grease stains all over the door of the freezer.”

Another non-studio location was used for Chew’s Ice House, where a valued member of Tyrell’s staff (James Hong) is interrupted in his micro-surgical genetic design work by two thoroughly peeved replicants. Two days were spent filming in a meat locker in Vernon, California, in temperatures that dipped below zero, after a crew spent nearly a week creating the icy build up, painstakingly adding layers of water to the objects in the room.

Additional visual touches for the Ice House—and for several other scenes—were supplied by Modern Props, an independent outfit that contributed to *STAR TREK-II* and *ESCAPE FROM NEW YORK*. Working with Linda DeScenna, the film’s set decorator, Modern Props’ major assignment lay in producing the strange optical instrument which can be seen bristling in the icehouse (the same unusual fixture also appears in one Anamoid Row booth).

“We have a large stock of modules, light panels and computer readouts,” said the firm’s president, John Zabrocky. “In fact, we have so much material on hand that it even threw Ridley a bit. He had come specifically down to our facility to get an idea of what he wanted for Chew’s machine, and before we knew it, he was rummaging around and saying, ‘I’ll take this, and that, and this . . .’”

Much of the film’s action involves the suspenseful cat and mouse chase between Batty and Deckard. Staged primarily on the Burbank lot, the sequence starts when Batty bursts into Sebastian’s apartment after Deckard has “terminated” Pris (Daryl Hannah).

“I wanted to determine Batty’s physical superiority from the first

moments of the chase,” Scott said. “In order to demonstrate his speed, I posed Harrison in an ambush position near a door of the apartment. Then Rutger Hauer entered another door farther down the room at a normal camera speed. However, before he could exit the frame, I had the camera undercranked, and he began to physically slow down, exaggerating his movements very, very, carefully. The combination of undercranking and slow movement on the part of the actor results in a rather convincing burst of speed.”

Much attention was given to Ford’s firearm. After rejecting one futuristic Syd Mead design (it was eventually turned on its side and used as a telephone), Scott settled on a relatively conventional-looking weapon. “We all felt that a bright streak of light coming out of a barrel had become a horrible cliché, and we were sick to death of it,” Scott said. “We transformed some German flare guns into large caliber weapons that Deckard could use to shoot straight through people. Then David Dryer came up with the idea that the pistols discharged a high intensity material that imploded on contact, drawing in so much light on the way that it became a black beam instead of a light streak. We dubbed it the Black Hole gun.” Although plans called for an animated effect, Scott later decided against postproduction enhancement.

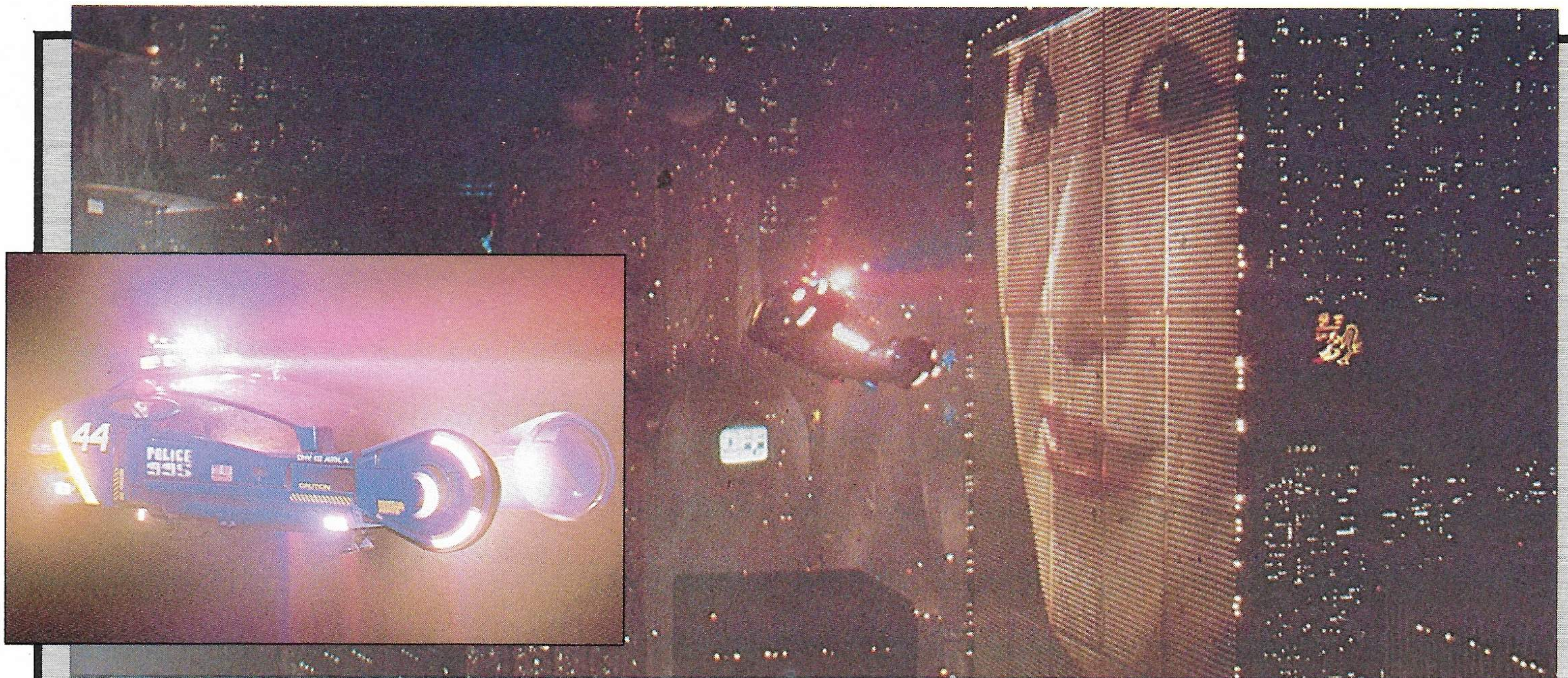
As usual, Ford did most of his own stunts. “I term what I’ve done in *RAIDERS* and *BLADE RUNNER* ‘Physical Acting,’” Ford explained. “Stunts are falling off a tall building or crashing a car, something you’re silly enough to think isn’t going to hurt the next day.”

By any other name, Ford did most of the punching, running climbing, and hanging-on himself. When Ford loses his grip while hanging on a window ledge, the only thing securing him was a tether attached to his waist (an air bag was placed 10 feet below, just in case). However, even Ford knows when it’s time to turn the trenchcoat over to someone else: a leap between two buildings was the work of a stuntman.

Ironically, some of Ford’s most dangerous moments before the camera were caused by the camera itself. “We were using a 65mm Mitchell camera—#3, the third one old man Mitchell ever made—which weighed about 75 pounds,” explained Dryer, who supervised engineer a shot looking straight down on Ford (see photos, page 47). “With that kind of weight cantilevered out over Ford, there was always a risk that the camera would break a casting and come right down on him. So we rigged a special plate and support to get that camera actually looking back down over itself.”

Deckard’s apartment (below) was a sprawling, five-room set furnished with antiques and high-tech hardware. The set was done in a Mayan motif, which echoes the look of the Frank Lloyd Wright-designed Ennis-Brown house, which served as the entryway to Deckard’s huge, cantilevered condominium complex.





A police Spinner banks smoothly as it flies through the concrete canyons of Los Angeles, a breathtaking composite of miniatures, matte paintings and front-projected artwork. The Spinner was a four-foot miniature (shown inset, with its internal electronics switched on), photographed separately in an EEG smoke room.

It flies through the air with the greatest of ease . . .

A 4-foot miniature stood in for Harrison Ford's Spinner as it soared through the skies of Ridleyville.

Although operable, full-scale versions of the flying police vehicles were built, miniature "spinners" were needed for shots of the car in flight, and to interact with the various miniature buildings constructed.

Four different sized Spinners were built: a 15" version was used for long shots in flight; a 4½" version was used to buzz the Precinct Station; a tiny, 1" model was placed on a model of the Tyrell Pyramid roof; and a ¼-scale model, nearly four feet in length, was used for the bulk of the flying shots.

Weighting 65 pounds, and costing nearly \$50,000, the so-called "Hero Spinner" was sculpted by Tom Pahk and incorporated a dazzling variety of sophisticated functions. "There were two wing-like side panels and two articulated rear panels that opened up like an insect rubbing its wings together, and two wheel covers that rotated up or down," explained Mark Stetson, who supervised the film's miniature work. "It also had a dash that lit up just like the full-size car."

In addition, two 18" puppets, representing Harrison Ford and Edward James Olmos, were sculpted by Bill George, and articulated to include moving

heads and arms. Bob Johnson was responsible for the Spinner's mechanical effects.

Like the other miniatures in the film, the Hero Spinner was photographed in an EEG smoke room. Generally, two or three passes were needed: one with the model lit normally; and one or two passes for "effects" lighting, including head-lights and the flashing lights on the roof (shown top left).

Long shots often required the use of a 15" model because the EEG stages weren't big enough to make

the huge Hero Spinner look small on film. "We only had 72 feet of [motion control] track to work with,"

explained effects supervisor David Dryer. "Even with a 28mm lens—which is quite wide for 65mm film—the Hero Spinner was too big in the frame to give the feeling that it was coming from way off in the distance."

The large-scale miniature was meant to intercut seamlessly with the full-scale vehicles under construction. At times, it was a challenging assignment. For instance, the "wig-wag" lights (those red and blue

spinning lights found on most police vehicles) had to match the exact rotation and pulsation of the full-scale Spinners.

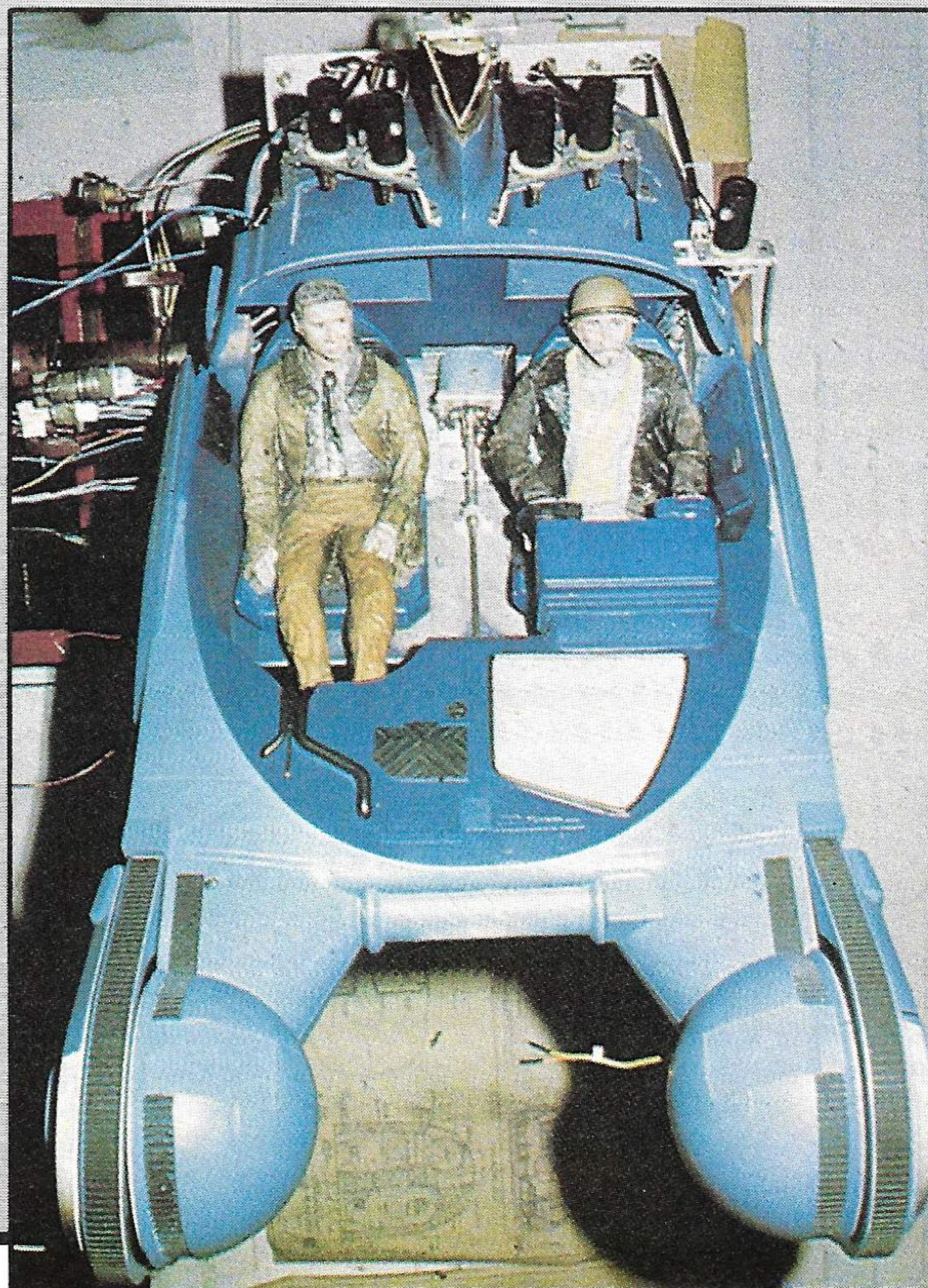
"We shot the model on the EEG stage with 'appearance' lights that we could merely turn on and off. This was our 'wig,'" Stetson explained. "Then, using motion control, we returned the camera and model to the start and attached an appliance with a set of quartz lights mounted in cylinders with lenses (shown below, left), which sent out a beam of light through a hole. The cylinder rotated so that it cast this beam around.

When we did the second shot with no other lighting involved, all you saw were these rotating beams of light. That was our 'wig.'

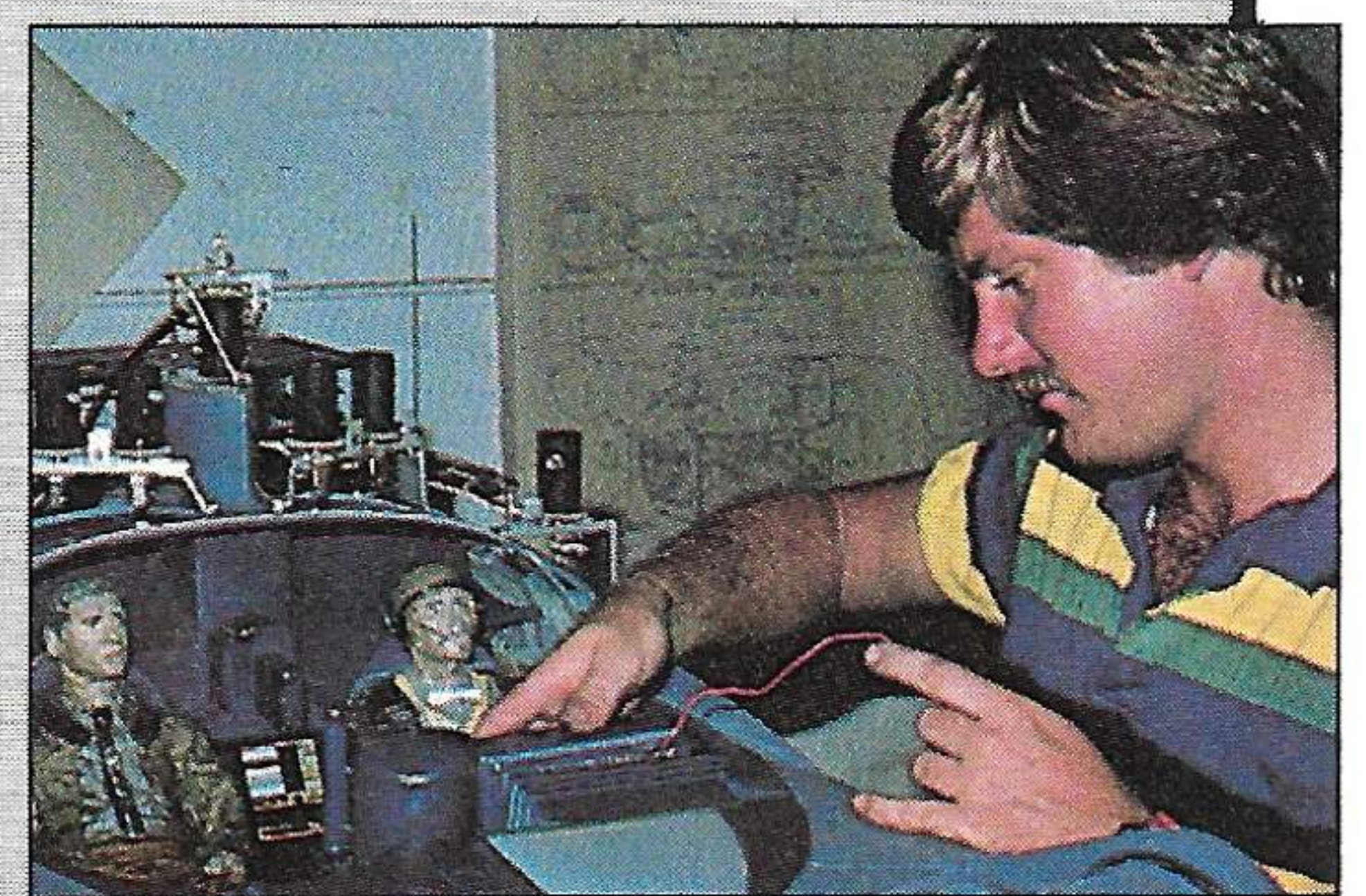
"By carefully planning out the rotational sequence of the real cars to our models beforehand," explained Stetson, "we ended up with a perfect synchronization between the two."

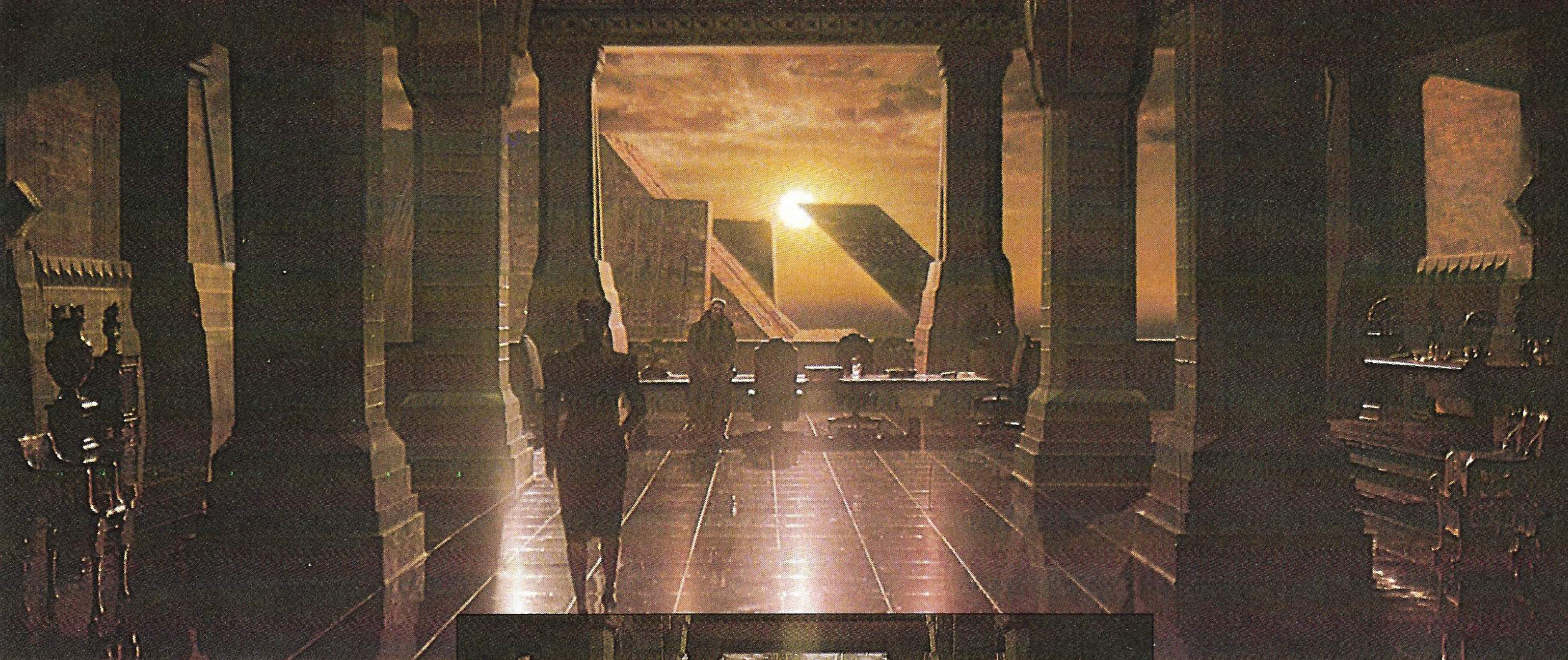
Although the Hero Spinner was indeed impressive, Stetson reflected the mood of many of the modelmakers. "We all felt that the model wasn't properly used," he said. "It never got its due in the final print. You just never saw enough of it, really."

Below: Modelmaker Bill George sculpted this figure of Harrison Ford (shown assembled, but still unpainted) for the ¼-scale "Hero" Spinner. A shaft through the neck let the head move while the car was photographed.



Left: The 45"-long Spinner, prior to final detailing and weathering. The apparatus on the roof created sweeping beams of light during motion-control photography. **Below:** Bill George wires up the detailed cockpit.





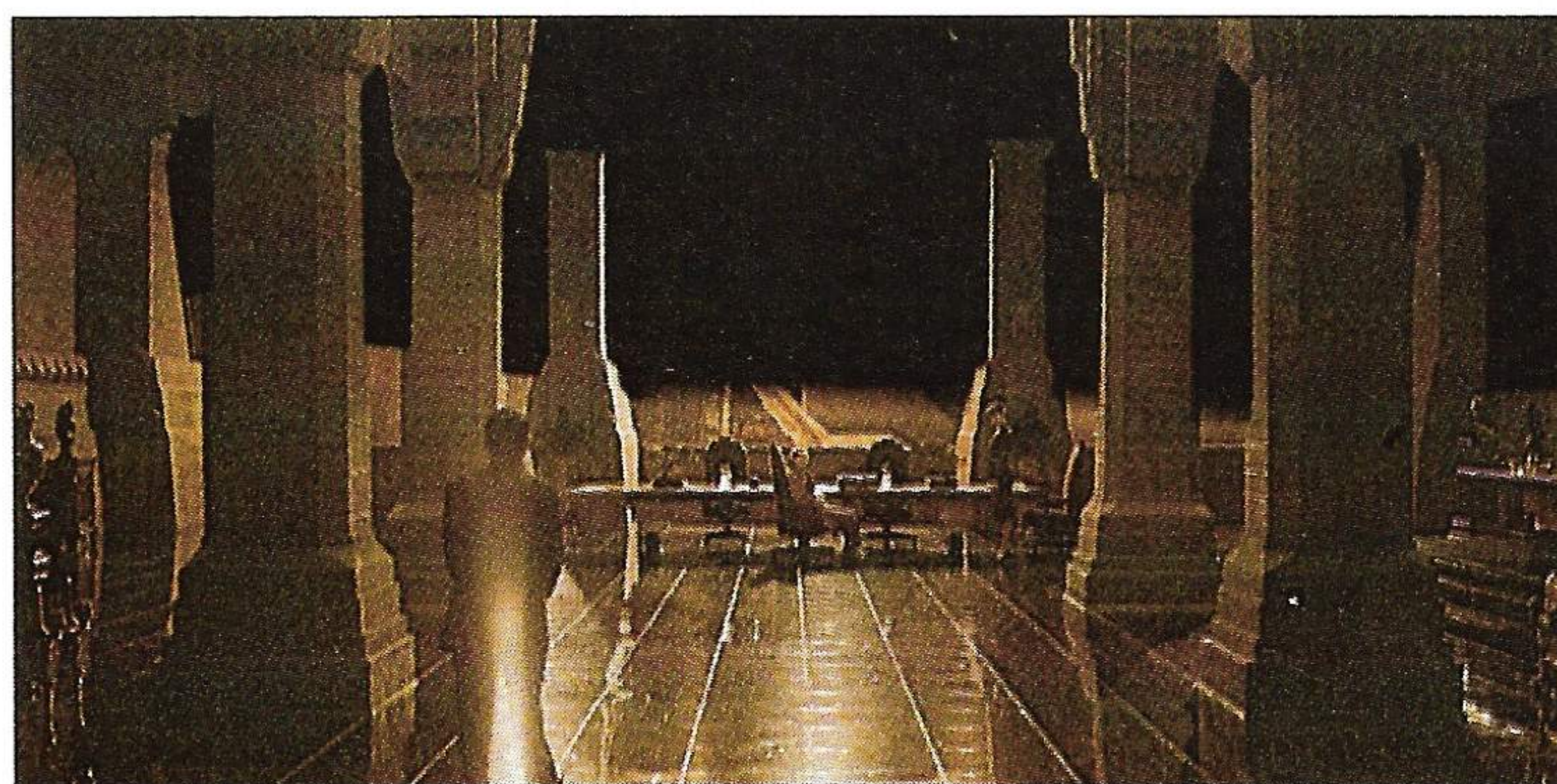
EFFECTS

It was clear from the outset that the film would require much in the way of sophisticated special effects. However, Ridley Scott wanted more than just flashy opticals, he wanted visuals that would fit in seamlessly with the gritty, ultra-realistic look that characterized the rest of the film's design.

He turned to one of the industry's true "wizards," Douglas Trumbull and his newly-formed Entertainment Effects Group, located in Venice, California. Founded with long-time associate Richard Yuricich, EEG is one of the most advanced and well-equipped effects shops in the industry.

"We have the largest, most complete special effects facility in the world, bar none," boasted Trumbull, who cut his teeth as an effects supervisor on 2001, and has gone to to create the effects for CE3K, STAR TREK—TMP and SILENT RUNNING, a film he also directed. "We absorbed most of Paramount's special effects operation when we moved into this facility, and now we're geared up with the total effects equipment spectrum: optical printers, our own 70mm cameras, multi-plane and motion control systems—everything. I think I can safely say that what we have is significantly larger and more complete than either ILM or [John Dykstra's] Apogee."

Regardless of which effects facility is the biggest, it's clear that Trumbull assembled an experienced team of artists and engineers for the project: Richard Yuricich would, with Trumbull, co-direct the entire operation; Robert Hall would head up the opticals



team (as he had done on CE3K); Dave Stewart was picked as director of effects photography; Greg Jein would steer the miniatures department; electronics and motion control systems design would be supervised by Evan Wetmore; and Matthew Yuricich would handle the film's numerous matte paintings.

"Generally, my job on BLADE RUNNER was a supervisory one," Trumbull explained. "Richard Yuricich and I would conceive of the technique, design and general approach to any effects problem, and then direct the entire crew towards the end product of creating believable illusions. This included supervising lighting and perspective and deciding which photographic processes would be used. I just put it all together."

Although designing almost all of the film's effects shots, Trumbull's stint on the production was relatively short-lived. For years, he had been attempting to launch

another project that would not only see him orchestrating the effects but directing as well. As BLADE RUNNER's effects work began to gear up, Trumbull received the go-ahead from MGM on BRAINSTORM, a film he would direct, co-author and create the effects for. (Natalie Wood's death near the end of production has thrown that project into controversy. See story, page 14.)

With Trumbull preoccupied with BRAINSTORM, and with partner Richard Yuricich shifting his attention to that project as well, 39-year-old David Dryer was brought in to supervise the actual shooting of the effects. Tall and lean, and invariably well-dressed, Dryer is a 1965 graduate of the U.S.C. Film School. For most of his career, he's designed and directed television commercials—the same high-pressure background that produced Ridley Scott.

"When I first came on, Ridley

TYRELL'S OFFICE was a giant set on the Burbank lot, enhanced by a matte painting by Matthew Yuricich. Originally, the scene was filmed with a front-projected plate of the miniature pyramid thrown behind the actors, with yellow-gel arcs hung over the set to suggest sunlight streaming in through the window (inset top left). The front-projection plate was needed before the miniature pyramid was completely finished, so the available pieces were assembled, photographed and retouched by Yuricich. However, the final result was deemed unsatisfactory. "The front projection turned out to be a little softer than Trumbull wanted, so in I went with my paintbrush," said Yuricich, who eventually repainted most of the view through the windows, the ceiling and parts of the columns. (Note extent of hold-back matte, inset bottom left.) Yuricich also repainted the wall on the right side of the set because it had come out too dark as originally photographed by cinematographer Jordan Cronenweth. The sun coming through the huge office window was cel artwork, animated at EEG under the supervision of John Wash and optically inserted into the painting.

wasn't at all sure of my credentials or capabilities," Dryer recalled. "He was constantly double-checking with Richard or Doug on my ideas. I can't say that I blame him, really. But as time went on, Ridley understood that I was delivering the goods he was expecting from me."

Trumbull had been involved with BLADE RUNNER's miniature shooting for about a month when Dryer was signed to the project in April, 1981. "Doug and I overlapped each other for a week," Dryer explained. "He had already shot a few straight, non-background takes of the Tyrell Pyramid. It then became clear that his commitment to BRAINSTORM precluded his day-to-day involvement. However, he would occasionally drop in when he had the time."

"The fact that I was so heavily involved is certainly not meant to downgrade either Trumbull's,

Yuricich's or Scott's contributions," Dryer added. "Their input and invention was great. Incidentally, Scott doesn't ever consider how difficult something is if he wants it. If you made Ridley happy, then you'd really done something to be proud of."

Trumbull had originally set up a preproduction plan calling for 105 effects shots; a budget cut-back dropped the number of effects shots to 35, "the same number that had been executed on ALIEN," Dryer noted. "We were given \$2 million to do those 35 effects, but many shots went through considerable alteration when Ridley got deeper into the production and saw just exactly what he wanted to do. Eventually, the number was increased to 85 shots. Our final budget also escalated, but not by much."

"It was with a great deal of satisfaction that we managed to come in just under budget, within \$5,000 of our estimate," Dryer added with a smile. "That's something that you don't see happening too often on an effects-heavy film like this. In fact, it almost never happens."

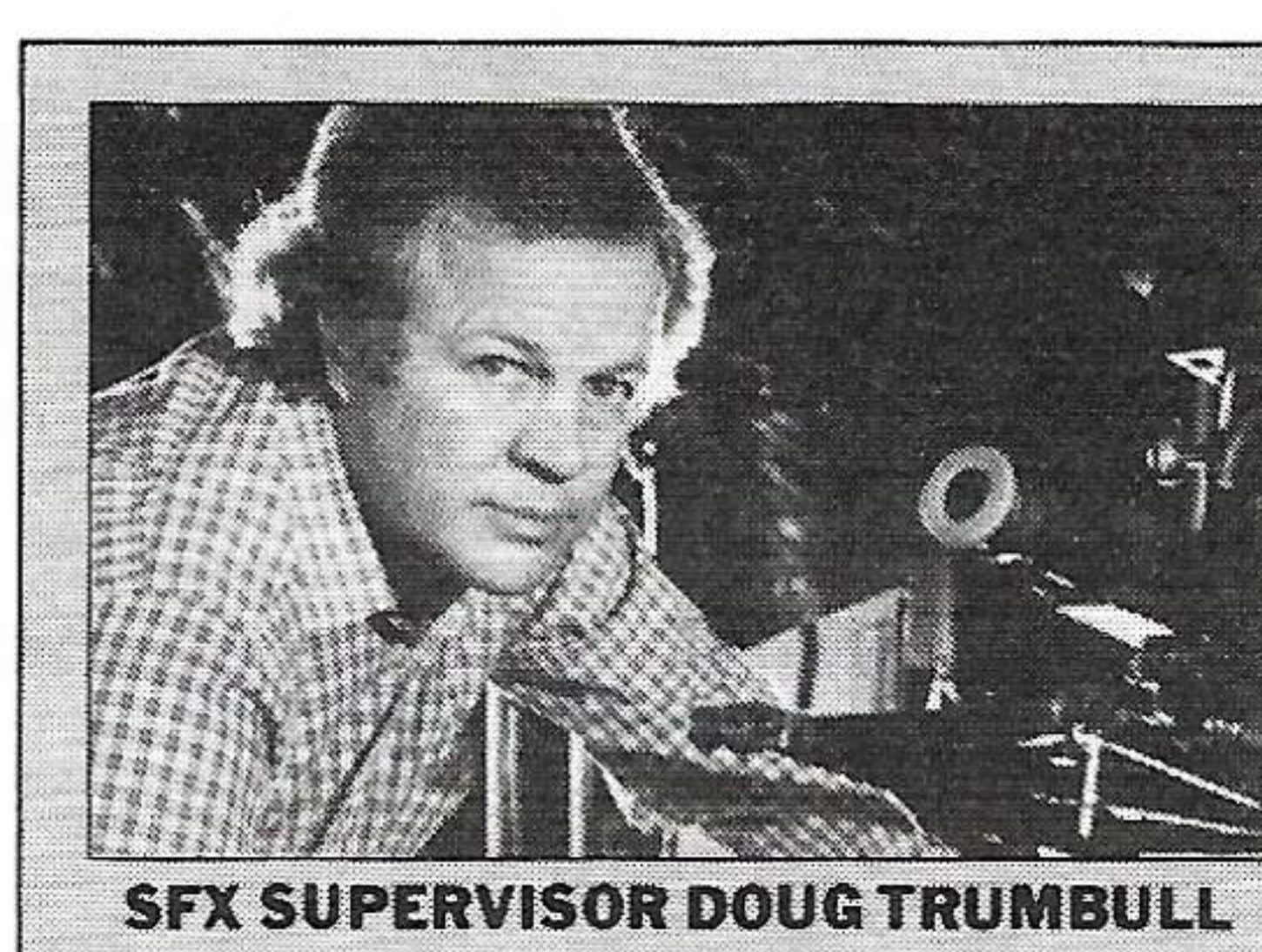
Three EEG stages were primarily used: the "smoke" room; Stage 2, where the smaller motion-controlled Spinner traffic was photographed on a 72-foot track; and the Compsey stage, where the majority of flat work, multiplane clouds and interior Spinner video imagery was filmed. The 22,000-square-foot facility also contained the workshops where one of the film's largest miniatures took shape—the industrial complex called the Hades Landscape—and referred to by the cast and crew as Ridley's Inferno—a 13'x18' forced-perspective tabletop (see photos page 20-21, 36).

"It is this incredible sort of New Jersey industrial wasteland gone berserk," Trumbull explained. "It has thousands of light sources, the Tyrell Pyramids, and spouting flames burning off toxic gases from towering smokestacks. To obtain these effects necessitated a rigorously-controlled combination of miniatures, motion control passes and front projection."

Front projection, specifically, was used to produce the sulfurous flames spewing from the landscape's towers. A small crew under the direction of Robert Sperluck shot a number of high-speed 35mm gasoline explosions, which were then projected onto white foam cards slotted into the top of the miniature towers during a second computer-controlled exposure.

"All you'd see on the negative was the fire," Dryer explained. "This was later optically added with a cover matte, so that you wouldn't see too many of the other light sources through the flames."

Two Tyrell Pyramids are visible in the background of the landscape. Although major pyramid scenes were shot separately and



SFX SUPERVISOR DOUG TRUMBULL

matted in, long shots employed large transparencies physically mounted onto the miniature set. "Since the perspective of an object that big and that far away is almost flat anyhow, there's nothing to give away the fact that they're really only stills," Dryer said.

The table-top was constructed over a plexiglass foundation and lit from beneath. In addition, miles of fiber optics were threaded into the landscape and hooked up to 20 small boxes, each equipped with several small projection bulbs whose brightness was controlled by Trumbull's "Icebox" motion control computer (developed for use on CE3K, and also used for STAR TREK—TMP). The computer had been programmed to not only suggest steady illumination, but a number of flickering flame sources.

"We'd drive everything we could on the 'Icebox' [named for its bulky appearance]" Trumbull noted. "In some shots, though, where we had so many lights flashing and up to 10 in-camera passes going on, we simply couldn't feed all the information into the available computer channels. So we actually had guys sitting around with switches to hit these light sources off and on at certain cue points."

The film's miniature crew, originally to be headed by Greg Jein, had undergone a change of command somewhat similar to Dryer's stepping in for Trumbull and Yuricich. Jein, who created the outstanding miniatures for CE3K and 1941, was involved with Francis Coppola's ONE FROM THE HEART when contacted in the fall of 1980. Jein thought he'd be available in a month or so, and recommended that Trumbull hire Mark Stetson—who had worked with Jein on Clint Eastwood's FIRE-FOX—to facilitate the start-up of the model work.

However, by late October, it had become apparent that Jein would be unable to shake his Zoetrope commitment in time to switch over to BLADE RUNNER, leaving Stetson in charge.

At the age of 30, Stetson is one of the most admired modelmakers in Hollywood, with credits on STAR TREK—TMP, CE3K: THE SPECIAL EDITION and ESCAPE FROM NEW YORK. Once Trumbull and Yuricich gave the go-ahead, he immediately set up shop in EEG's Glencoe facility, originally leased by Columbia for CE3K.

"We had so many in-camera passes and flashing lights in some shots that we couldn't feed all the information into the computer. We actually had guys sitting around with switches to turn some lights off and on."

Stetson supervised a crew that numbered as many as 20, including Wayne Smith (miniatures coordinator), Tom Cranham (an illustrator who had worked with Trumbull previously), Tom Pakk, Chris Ross, Bill George and Kristopher Gregg. Their responsibilities included the aforementioned Hades Landscape, a detailed model of the 700-story Tyrell Pyramid, miniature versions of the flying Police Spinner, and an assortment of towering, retrofitted cityscapes.

"BLADE RUNNER generated a lot of model work," Stetson said. "We were budgeted at about \$700,000 and we stayed with the project, building miniatures and props, until August of 1981. I don't think it's unfair to say that they got their money's worth."

One of the most challenging assignments was the two huge Tyrell Pyramids that tower over the rest of the Hades Landscape. Actually only one 30"-high model was needed; optical sleight-of-hand created the illusion of an additional building. The general shape was worked out with a rigid foam mock-up. Tom Cranham then drew out detailed plans for the textured surface of the pyramid; some of the details were executed in acid-etched brass plates, others were made into clear plastic wall panels, which were later painted. The miniature pyramid, con-

structed on an incredible 1:1000 scale, also featured moveable elevators on the outside walls, for which later motion control photography created the illusion of independent movement (see photos page 32-33).

The film opens with a fly-by of the Hades Landscape and Tyrell Pyramid, concluding with a pull-in shot focusing on the office within the pyramid where Holden, Deckard's ex-partner, is about to conduct a near-lethal interview with a renegade replicant (one of the few incidents retained from Dick's novel). To film this element, a large section of the top of the pyramid was built—4 feet high, 5 feet wide—including two tiny model offices actually built into the miniature, with furnishings matched to the full-scale sets visible through the windows.

Perhaps the most complicated of the film's miniatures were the flying Spinners, of which at least four models of varying sizes and capabilities were built: a 15" version was used for many of the distant fly-bys through the city; a 3½" version was used to buzz the Precinct Station; a tiny, one inch model was placed on the roof of the large scale pyramid blow-up; and a four-foot model crammed with electronics and mechanical controls—dubbed the "Hero Spinner"—used for most flying shots (see sidebar, page 41).

In addition to the Syd Mead-de-

TYRELL'S DEATH was planned as a gut-wrenching effect, with a dummy head built by Marvin Westmore (shown below, with Rutger Hauer and Ridley Scott). But Scott wanted something less graphic, so he rigged actor Joe Turkel with thin tubes to make him "bleed" (right). Even this was deemed too strong, so Scott simply held the camera on Hauer and used sound effects to create the stunning impact.



“We were so frantic to get more buildings into the cityscape that we grabbed Bill George’s model of the ‘Millennium Falcon,’ bristled it with etched brass and plopped it into different shots. Instant building.”



EFFECTS SUPERVISOR DAVID DRYER

signed Spinner, Ridley Scott decided the environment needed other flying cars, and in a last-minute request, turned to Stetson’s miniature crew to come up with something that looked good. “Three of these background vehicles were made, all by Bill George, in a week and a half,” noted Stetson. “Since there was nothing crucial about them, very little design work was done. They were 18” long and we simply repainted them as needed.”

Ridleyville’s miniature cityscapes—used as a backdrop for scenes of the Spinner flying, as well as certain establishing shots—began with a series of designs by Wayne Smith, who photographed existing Los Angeles buildings that he thought might be interesting visually, yet simple to reconstruct in miniature.

Aided by a series of renderings by production designer Lawrence Paull and art director David Snyder, Smith began work, hiring Jerry Allen to supervise a crew of six in the construction of a dozen large-scale buildings, some of which were eight feet tall.

“When Ridley came down to see the first set-up we’d made of the miniature buildings,” Dryer recalled, “he didn’t like it. Period. He’d changed his mind on the overall concept. Instead of the depths of the city, which is what he already had on the New York Street set,

Ridley wanted to go into mega-structures, huge buildings that had supposedly been erected on pre-existing structures. Ridley decided on this new direction after the city was complete, on the stage, and set for a shot. We were really caught with our pants down. It was pretty depressing.”

Actually, one shot *was* completed using the large buildings, a sequence featuring a rear-projected Syd Mead painting of the metropolis that continued on into infinity. But for other aerial vistas, a whole new town was constructed.

“We had to move very fast,” Stetson said. “We literally grabbed any shape, large leftover, or bit of cylindrical tubing we could get our hands on, and turned it into a building.” Compared to the first set of buildings, these miniatures were drastically reduced in size, but vastly increased in scale. For example, what was supposed to be a 500-story building was, in reality, a miniature only four feet high. Thirty of these smaller structures were constructed, although some were merely pre-formed grid patterns backed with paper, with holes punched through for backlit windows.

To get enough buildings quickly enough, a number of other shortcuts were taken. Stetson arranged to borrow many of the small-scale skyscrapers built for *ESCAPE FROM NEW YORK*, and other

modelmakers pitched in where they could.

“Bill George had been making a five-foot tall replica of the *Millennium Falcon* for his own amusement,” Stetson said. “We were so frantic to get more buildings into the cityscape that we grabbed Bill’s ship, bristled it with etched brass and plopped it into different shots. Instant building. The *Millennium Falcon* building is right next to the Precinct Station when the Spinner glides down towards it, and it is in a couple of other, differently angled shots as well.”

Another recycled spaceship found its way into one of the film’s effects highlights, the flight over the Precinct Station. “The roof was built from a mold I had originally made for *CE3K: THE SPECIAL EDITION*,” Stetson explained. “It was made for the saucer-like ceiling of the ‘ballroom’ Neary stands in, the one that flies away towards the top of the ship. We pushed a lot of fiber optics through that.” The Precinct Tower stood double duty for other buildings as well, painted different colors and put into the background of different shots.

Another attraction of Ridleyville was the strange, surreal blimp which floats over the metropolis and bombards its inhabitants with all manner of arresting advertising. Composed of a series of convoluted innertube-like shapes, and detailed with antennas and peeling

old billboards (onto which new billboards have been built), the Blimp went through four design revisions before Dryer and Scott approved its contours.

“We wanted to get a doughy, inflated look, and went through a lot of experimentation,” Stetson said. “Eventually, we stretched a surgical rubber sheet over a rack of templates and filled it with a whole bag of plaster to stretch it out.”

Detailed with etched brass, the four-foot long Blimp was ablaze with light, including two large commercial screens, several smaller billboards and dozens of tiny running lights, necessitating several motion-control passes.

“That Blimp took a *long* time to film,” Dryer said. “we sometimes spent days just shooting Blimp passes. Then we had to go in and optically add other things to it. Many of its axial lights were so dim, for instance, that we had to go back in to make them bright enough. We pulled long exposures on that, up to 40 seconds per frame.”

The Blimp is not the only city artifact to bombard the viewer with commercial messages; the entire sides of *buildings* were also used to screen commercials.

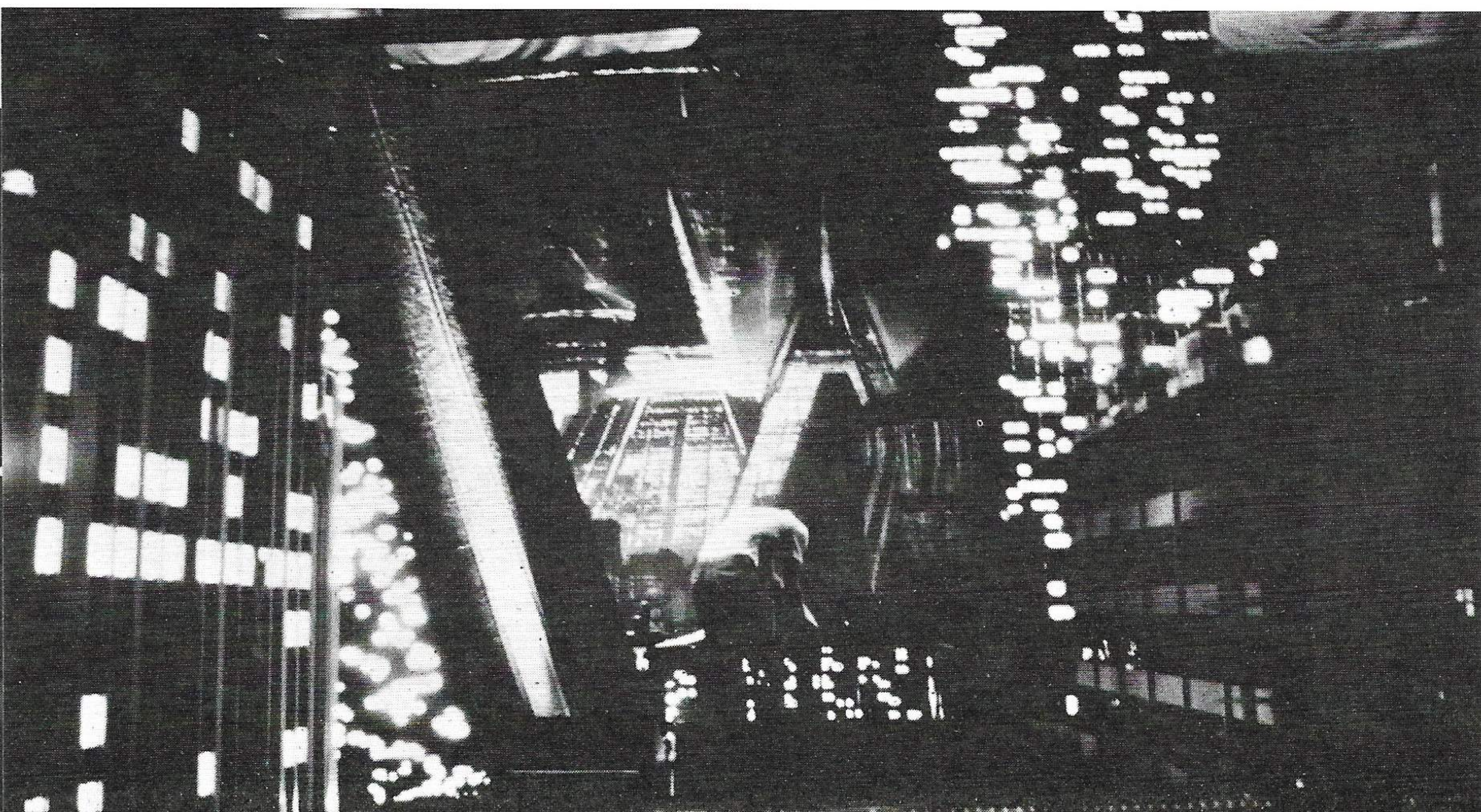
“One futuristic notion I am absolutely sure of, is that everywhere you look you’ll be assaulted by media,” Ridley Scott explained. “A visually-appealing offshoot of this concept was the idea of gigantic advertising screens, something similar to the scoreboards you see at most of the major stadiums here (see top photo, page 41).”

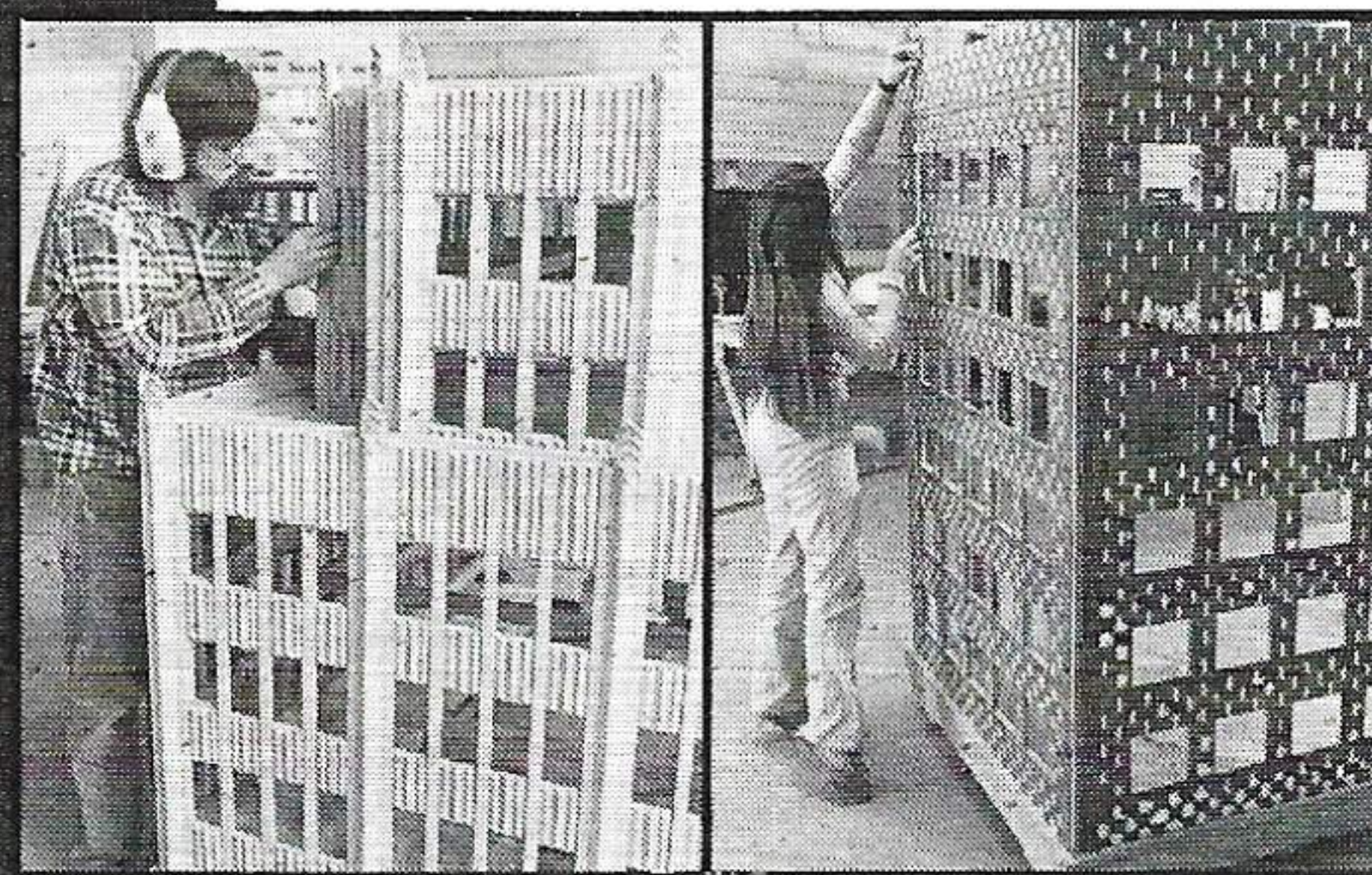
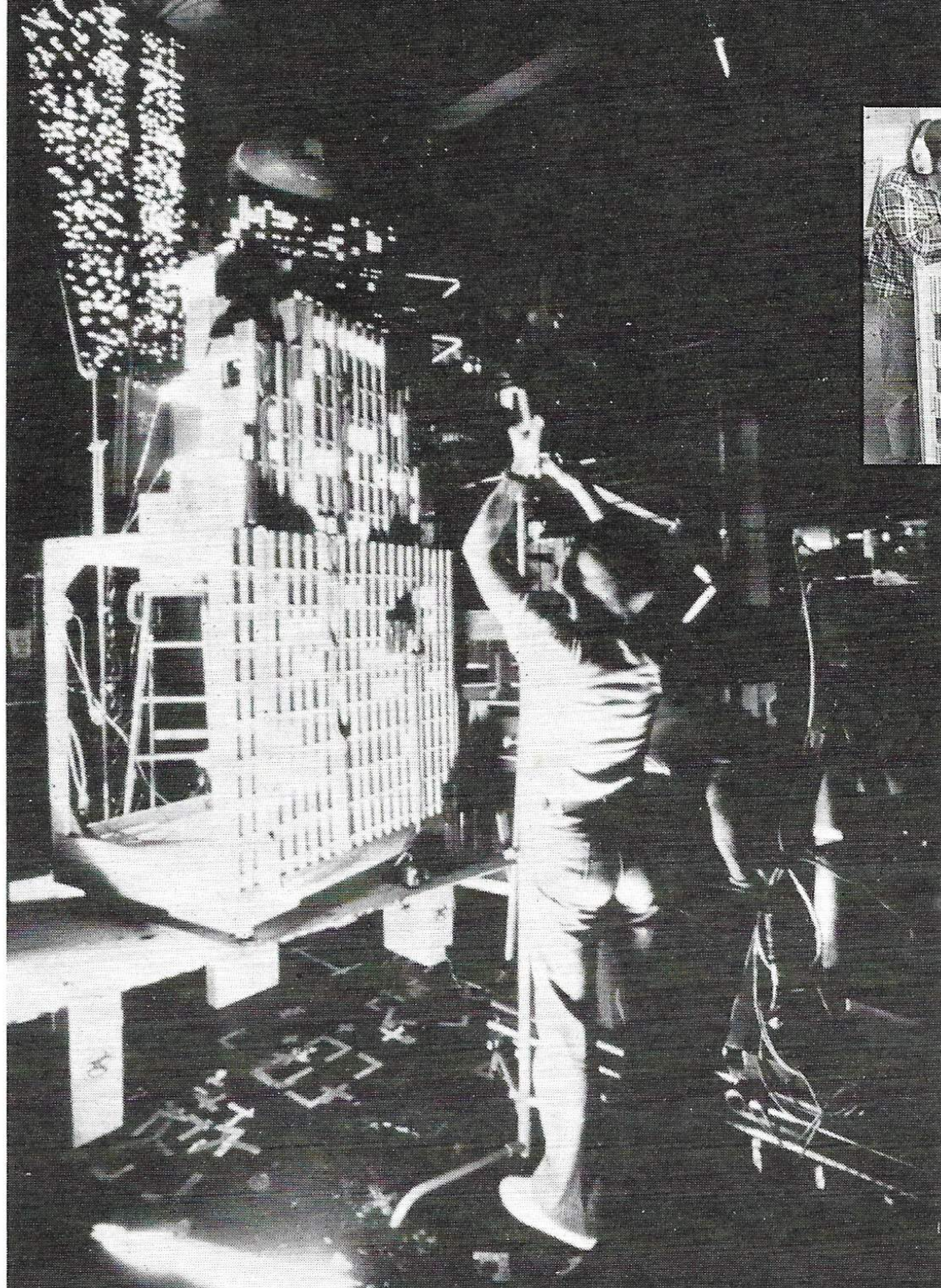
Reprising his long career in TV commercials, Dryer directed more than a dozen spots, in lengths of 15 to 45 seconds, photographed in 35mm at EEG. “We shot a lot of hard sell Oriental-looking commercials,” Dryer said. “Then we took a silver-painted, plastic mold form material that looked like a series of tiny nubby light bulbs, and projected our commercials onto that. We actually painted out some of these little nubs to make it appear as if some of the bulbs had burned out.” Ten screens were manufactured, ranging from 8”x10” to huge screens six feet high and four feet wide.

“About six screens were the most we used in any one shot,” Dryer explained. “Our commercials were all projected with a 35mm interlock projector. In some cases, like the fly-in over the Precinct Station, the landscapes were so tight we couldn’t fit the projector in to throw the commercial where a screen was supposed to be. So we ended up bouncing the images with mirrors and turning the film backwards in order to correct the visual orientation.

“Like the Blimp,” Dryer continued, “it required many in-camera passes to do the advertising screens. We had to shoot effects

Chief modelmaker Mark Stetson sets up a miniature cityscape on an EEG soundstage. The buildings shown here represent the variety of techniques and resources used on the project: For example, one of the original, large-scale miniatures built for the film is in the left foreground, while Stetson is working on a row of miniatures of greatly-diminished scale, originally built for *ESCAPE FROM NEW YORK*. The view beyond Stetson, showing buildings hundreds of stories tall, is a rear-projected Syd Mead painting. The film’s cityscapes were a hodge-podge of variously-scaled structures, rearranged for each particular shot.





MINIATURE CITYSCAPES were needed as a backdrop for shots of the Spinner in flight over and through the city. A team under the direction of Wayne Smith built a number of highly-detailed, large-scale buildings—1" to the foot—taking advantage of ready-made detailing used in the doll house trade. Above: Jerry Allen (l) and Suzy Schneider at work. However, after the buildings were completed and ready to film, director Ridley Scott altered the scope of the shots to include towering mega-structures. Almost overnight, Mark Stetson's miniature crew began turning out buildings that were short on detail, but vastly increased in scale. Ultimately, everything that was built was used, in an often kaleidoscopic blend of perspective and scale. Left: Bill George stands next to the motion-control track in the EEG smoke room, adjusting a light prior to filming a fly-by. In the foreground is one of the original "doll-house" miniatures, but great scale is lent by the relatively-simple facade in the background, whose array of punched holes make it appear to be hundreds of stories tall.

lighting, fill lighting, further effects lighting for the different element intensities, and then do each projection one frame at a time until we had 10 or 12 passes in camera."

Such unusual assignments were common for the EEG crew. Even what might appear on screen as a simple shot—such as interiors of the full-size Spinner with Harrison Ford and Edward James Olmos—presented a number of complicated effects problems.

"We were forced by a scheduling problem to go in and shoot the mock-up interiors with Ford and Olmos and *then* provide the background views for what was going on outside the windows," Dryer explained. "It would have been much easier for us to have shot those using rear or front projection while the actors were on stage."

To solve the problem, the Spinner interiors were filmed with a 65mm camera, incorporating interactive lighting effects coming through the windows and playing on Ford and Olmos. The dashboard lights were also turned on, but, interestingly, it was decided *not* to channel in video-imagery to the monitors because the cockpit was so confined. Dryer simply locked-off the shots and matted in the imagery later.

The typical solution to combining an interior with views of moving cityscapes below would be a blue-screen composite—the technique used in *STAR WARS*. But even with ILM's state-of-the-art

hardware, such shots are almost impossible to perfect. "Blue screen—especially when you're dealing with windshields or other highly reflective surfaces—is almost impossible to deal with because of the spill," Trumbull noted. "We used no blue screen at all."

Generally, Trumbull uses "contrast mattes" to composite images, a technique also known as "front-light/back-light." To create a matte of a flying Spinner, for example, the motion-control move is repeated using black and white film, with a brightly-lit white screen positioned behind the darkened model. This silhouette creates an almost perfect matte.

However, for shots of the Spinner's interior, a somewhat simpler solution was devised. "We simply positioned a full-size Spinner windshield on stage, in front of a very large rear projection screen on which we ran the composite opticals of the flight through the city. The camera simply shot through the windshield.

"For further verisimilitude, I tried to time the miniature searchlights on the screen with the interactive lighting we'd done during the live shoot," Dryer added. "We also used air-guns to splatter water on the windshield to suggest the ever-present acid rain. We also added glycerine to the water to heavy it up. We'd done some time and motion studies to see how fast water would crawl across the glass if the Spinner was going at 100

mph, and the glycerine helped the illusion. All of this was later matted in to the live-action shot.

Providing moisture on the Spinner windshield wasn't the only water-based problem. Nearly every shot in the film has either rain or smoke in it, or both—elements that have traditionally generated huge obstacles for effects technicians. The traditional method of layering in rain—double exposure—usually results in an all too obvious foreground "curtain" between the viewer and the actors.

"Robert Hall and I worked out formulas for double exposures and

cover mattes that had never been done before," Dryer said proudly, "We had to photograph individual layers and drops at different distances and specific angles for every rain shot in the film. Hall and I reasoned that the only way you can see rain at night is if it's backlit. To get this backlit effect, we'd do a partial composite of most of the elements in a scene—and with all the miniatures and mattes, there'd sometimes be 30 elements to a shot—and draw a low contrast black and white cover matte.

"Then we'd take that low contrast print, bipack it with a low contrast print of rain we'd shot against black, and run it through the optical printer. That would give the feeling that the rain was only backlit, so if there's an area in the background that's lighter you could see rain in front of it. If it's a darker background, you wouldn't see as much rain. Almost every shot used this technique."

The black and white rain shots were filmed at the Burbank Studios in front of a darkened building and in the EEG parking lot. Rain machines suspended at a height of 40 feet dumped the water for the camera. One layer of rain was shot at a time, although there was as many as four layers needed for a single composite. Multiple double exposures were the simple solution to yet another layered effect.

The solution for miniature smoke sprang from a discarded idea for shooting rain. "We were thinking of projecting water on little screens to get the feeling of rain pattering down in an alleyway as you passed it," Dryer said. "We never did that, but we ended up shooting smoke effects that way. We'd fix up a little 4" by 5" screen into an area within a miniature set, and make a pass to expose slow motion smoke on the card."

The final keys to *BLADE RUNNER*'s effects work were the matte paintings provided by Matthew Yurich (see sidebar, page 47), a

SHOOTING IN 65mm is one of the reasons EEG's special effects look so good. In many films, effects shots are easy to spot because of grain, color shift or other optical flaws. But it's nearly impossible to tell the live-action from the effects in *BLADE RUNNER*, thanks in part to the use of 65mm film for shooting and compositing effects sequences. (Films are occasionally released in 70mm; the extra 5mm is for the sound track.) Generally, the larger the negative, the sharper the image and the clearer the final composite.

As shown at right, 65mm gives a tremendous advantage over standard 35mm and VistaVision (a process, used by ILM, that runs 35mm through the camera horizontally). Although a VistaVision frame is as tall as 65mm, one third of the height is cropped out when using a wide-screen (2.33:1) ratio. In contrast, none of the 65mm frame is wasted.

REGULAR 35mm

VISTA VISION

65mm (USED FOR BLADE RUNNER)

long-time Trumbull associate. However, Yuricich found his usual approach to matte work had been relegated to the back seat.

"I don't look on the **BLADE RUNNER** mattes as *real* matte shots," Yuricich said. "They'll probably cut my throat for saying that, but I consider most of my paintings in this film as an excuse for providing backgrounds for their flying toys. These mattes were necessary, granted, but not *primary*. When I ordinarily do a matte, like those on **STAR TREK** or **CE3K**, it's because they *have* to be there. But what I did on **BLADE RUNNER** was to really just lay out a background for the effects work going on in front of it."

Regardless, certain scenes would not have been nearly as effective without the contribution of Yuricich, who provided 20 full mattes "and a lot of partial ones" in his eight months on the project, including the view out of Tyrell's office window (see photos page 42), and a futuristic cityscape surrounding Sebastian's home (page 39). Yuricich also beefed up dark areas of the screen during Batty's final confrontation with Deckard and created multiplane haze and clouds over the Tyrell Pyramid.

"**BLADE RUNNER** was an unusual assignment," Yuricich said. "I don't think I've ever been involved with any film that includes such a wealth of detailing."



WRAP-UP

shoot pick-up scenes until the second week of July.

With the wrap came the usual flurry of postproduction activities. Scott found himself on a constant shuttle schedule between England and America supervising the editing, dubbing, and postproduction optical effects. Vangelis, the Oscar-winning composer for **CHARIOTS OF FIRE** was dubbed to provide the hypnotic score.

The publicity machine also began to gear up. In January, the first **BLADE RUNNER** trailer was released (prominently featuring The Ink Spots singing, "If I Didn't Care"), and a 16-minute promotional film (featuring interviews with Scott, Ford and Mead) was circulated through the country's various horror, fantasy and science fiction conventions.

And then came the sneak previews, first in Denver and Dallas, and then in San Diego a few weeks later. The SRO crowds initially

BLADE RUNNER's live action officially wrapped on the last day of June. But since the threatened Director's Guild strike never materialized, Scott continued to

greeted the newest Harrison Ford/Ridley Scott opus with wild applause, but it soon became apparent that these viewers were *Ford* fans, primed for the streamlined action heroics of **RAIDERS OF THE LOST ARK** and **STAR WARS**, and unprepared for the downbeat, *noirish* aspects.

Yet the less-than-enthusiastic response left Scott unworried. "A sneak preview is usually never the final print of a film," Scott said. "It is a rough cut, an assemblage used to gauge audience reaction and to reorient the filmmaker towards a popular perception of his product. In this respect, I think the Denver/Dallas sneaks served their purpose."

"Besides," he continued, "I think that the only true audience problems concerned the climax of the film. We originally ended with what we felt was an ambiguous finale—European, if you will. The preview version climaxed with an elevator door closing on Rachael's face, leaving the nature of her and Deckard's plight unresolved. It was fairly apparent that the crowds didn't care for this. Fortunately, we had also shot an alternative ending, with Deckard and Rachael leaving the city together in a Spinner, heading towards the unpolluted Northwest. I should think that it will be better accepted than our first choice."

However, the reaction to the new ending at the third preview, held in

San Diego, was decidedly mixed. Some in the crowd felt that Deckard's voice-over—explaining that Rachael is a new model replicant with no implanted termination date—was too pat, or worse, a dramatic cop-out.

Despite the varied response to the new ending, response to the preview was more enthusiastic. There were, for example, no walk-outs from the sold-out auditorium. The expectant audience had included Michael Deeley, Joanna Cassidy, Alan Ladd, Jr. and Ridley Scott, who remained in the theater lobby until every preview reaction card had been filled out and deposited.

The director was in high spirits after the screening, smiling and answering questions from the crowd, stating, "This has been our best response yet."

Although many in the crowd felt the film had a profound message, Ridley Scott, for one, did not agree. "I must say that I'm not comfortable with these issues of morality," Scott confessed. "Making a film is, to some extent, like wielding a propaganda weapon. Either you take the clear-cut position that you're making a statement, or you entertain. In **BLADE RUNNER**, I would go so far as to say that the design is the statement."

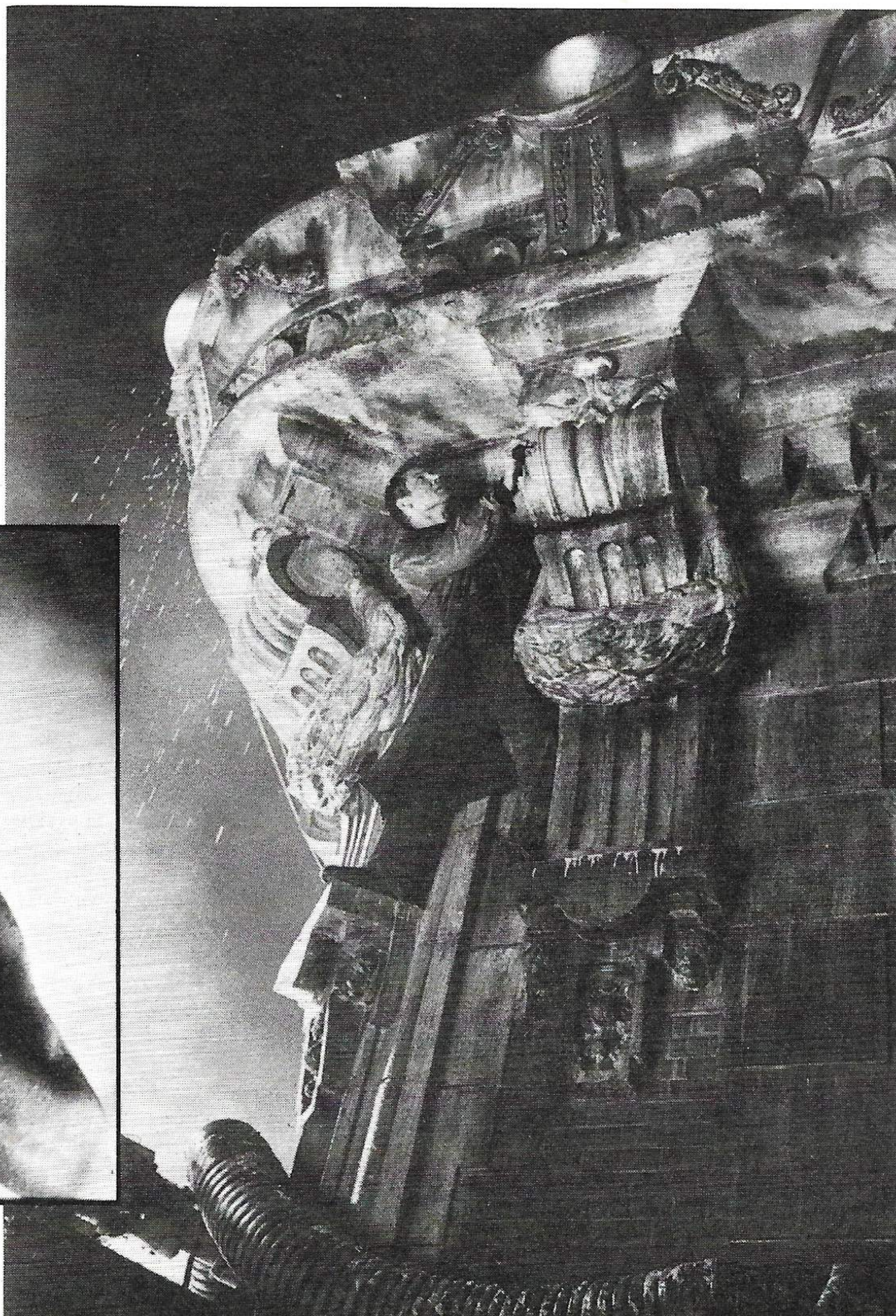
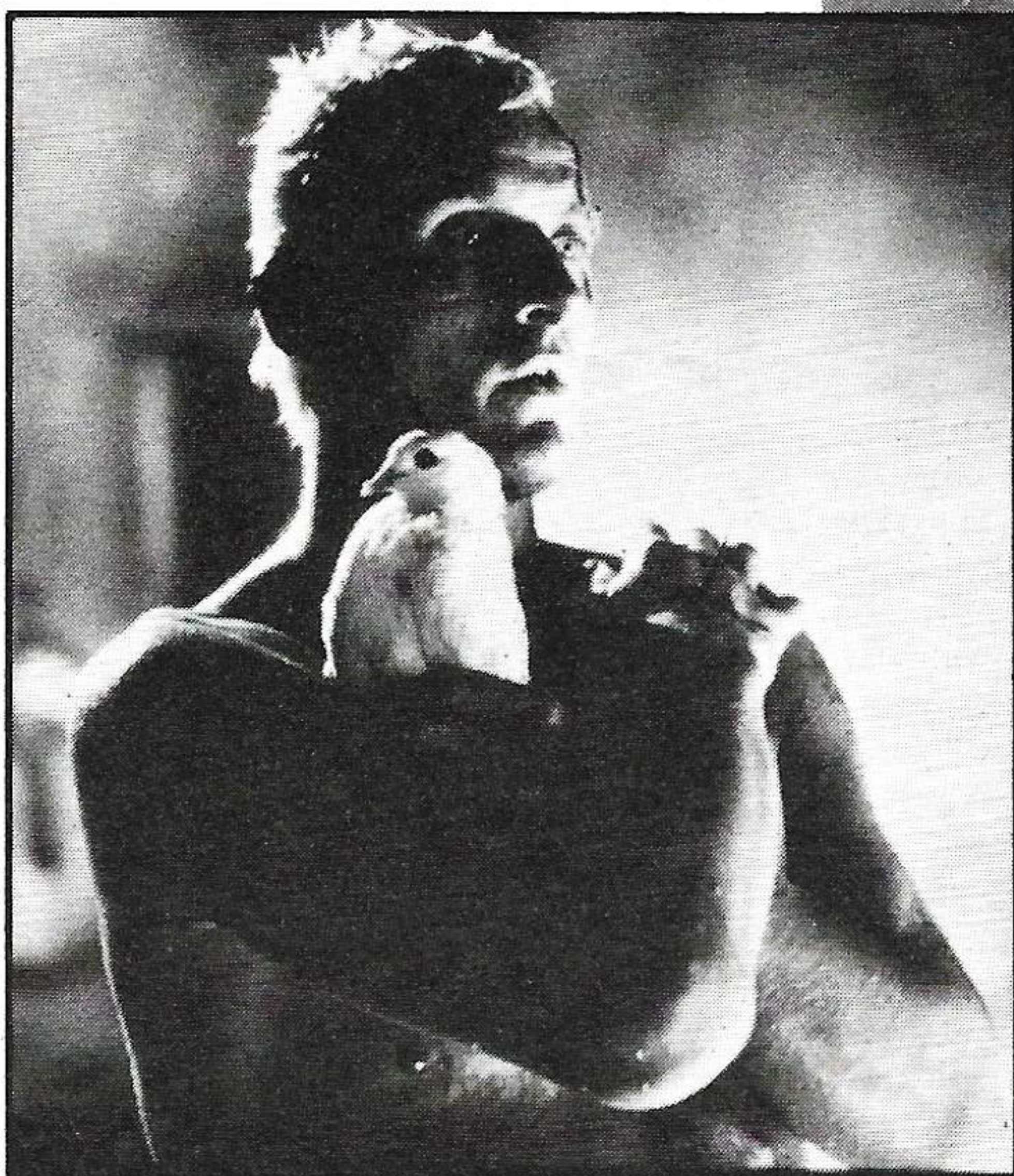
When pressed on the ethical questions that the film raises, Scott shrugged them away. "I'm not going to tap-dance around that question and be accused of making a statement movie," he said. "There is simply no intentional message in this film, although people will read all sorts of things into it. Basically, I see filmmaking as creating entertainment. If I'm not in this business to entertain, what am I in this business for?"

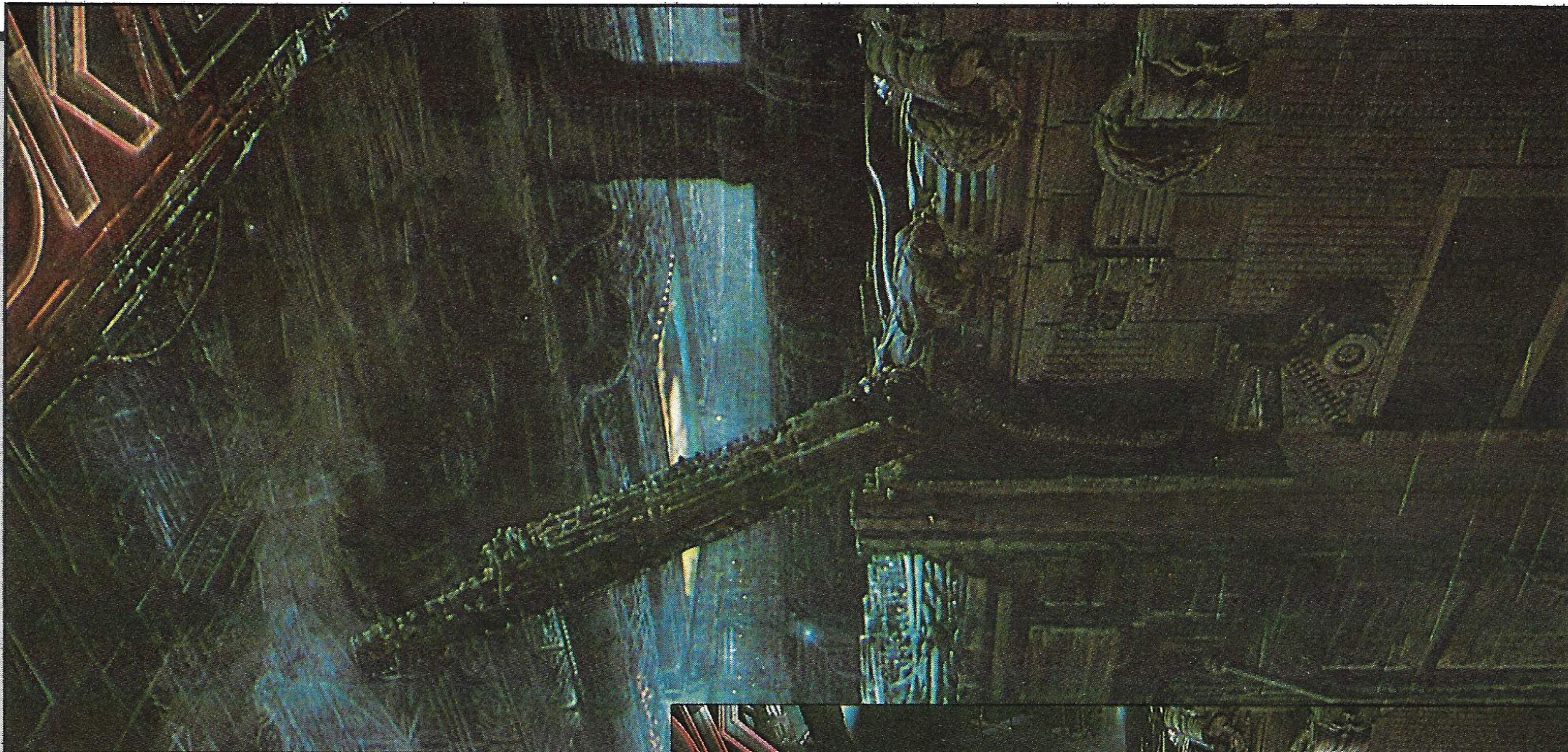
Whether or not Scott has succeeded in entertaining the audience won't be known until June 25, **BLADE RUNNER**'s national release date. But unfortunately and most sadly, the man who had been primarily responsible for the film's existence never saw the final print.

On March 2, 1982, Philip Kendred Dick died. The author had been recuperating from a stroke—and had been diagnosed as having every chance of recovering—when a second stroke and subsequent heart attack took his life.

The immutable, alternating cycles of existence—of which Dick had so imaginatively written—played out their last ironic card: the premier cinematic adaptation of Dick's work breathed its first breath with the author's last. Regardless of **BLADE RUNNER**'s final merits, the film will most certainly expose a sizeable new audience to the craft and genius of Philip K. Dick's fiction. If for no other reason than this, the struggle to bring *Do Androids Dream Of Electric Sheep?* to the screen will have been vindicated. □

THE CHASE between Rick Deckard and Roy Batty concludes on the rooftops of Ridleyville. At this point, Harrison Ford is beaten, broken—literally—and desperate to evade the swifter, stronger replicant by climbing up over the cornice of the Bradbury Building (right, reconstructed on the studio backlot). Ultimately, Rutger Hauer lets the "blade-runner" live, even as his own, artificial life drains away. During the final moments of the chase, Hauer clutches a white bird (below), which was supposed to fly away as Batty dies. However, the bird was bothered by the on-set rain effects and Scott eventually had to splice in an insert shot of it flying up into a clear, blue, daylight sky—a jarring anomaly.





The Mattes of Matt Yuricich

He created a towering megalopolis with a few low-contrast brush strokes.

To retrofit a store front, you need a set decorator. To retrofit a building, you need a miniature crew. But to create an entire retrofitted city, with buildings towering hundreds of stories tall, you need a skilled matte painter like Matthew Yuricich, who has previously created the night skies of Muncie, Indiana for CE3K, and Star Fleet Headquarters for STAR TREK—TMP.

For BLADE RUNNER, Yuricich was primarily relied upon to create the heights of a near-future Los Angeles, a job that included supplying the backdrop to the final chase between Deckard and Batty (shown above, below left).

For the shot of Harrison Ford sneaking along a ledge (above), the cornice of the Bradbury Building was reconstructed on the studio backlot. Flexible mirrors were placed beneath

Harrison Ford teeters over the misty streets of Ridleyville (above), a combination of matte painting, limited set (inset), and optically-added rain and mist.

large neon letters (representing the other side of the street) to create the proper reflections. As with other BLADE RUNNER effects shots, the scene was filmed in 65mm.

Working from a print of the live action, Syd Mead then painted at least two different versions of the scene as a guide for Yuricich: one was brightly-lit and intricately detailed; the other, very similar to the final matte, was dark and indistinct.

In addition to the painting and live action photography, other elements were added to the final composite,

including rain, mist, a "commercial" on a building screen, and interactive street lighting.

Yuricich's high-quality work is all the more remarkable considering he must paint in a narrow band of colors which barely resemble the original shot. That's because his mattes are photographed not with the film stock used for live-action photography, but with a special high-contrast fine-grain duplicating stock used to strike release prints.

The thousands of prints needed for BLADE RUNNER are made from a *dupe negative*, rather than the original, irreplaceable *camera negative*. First, a low-contrast print (called the *interpositive* or IP) is made from the original negative. The IP is used to create the dupe, which in turn creates release prints.

These intermediate steps diminish the quality of the final print, but prevent damage to original negative. Most of the time, the system works adequately. But effects films require so many additional steps between

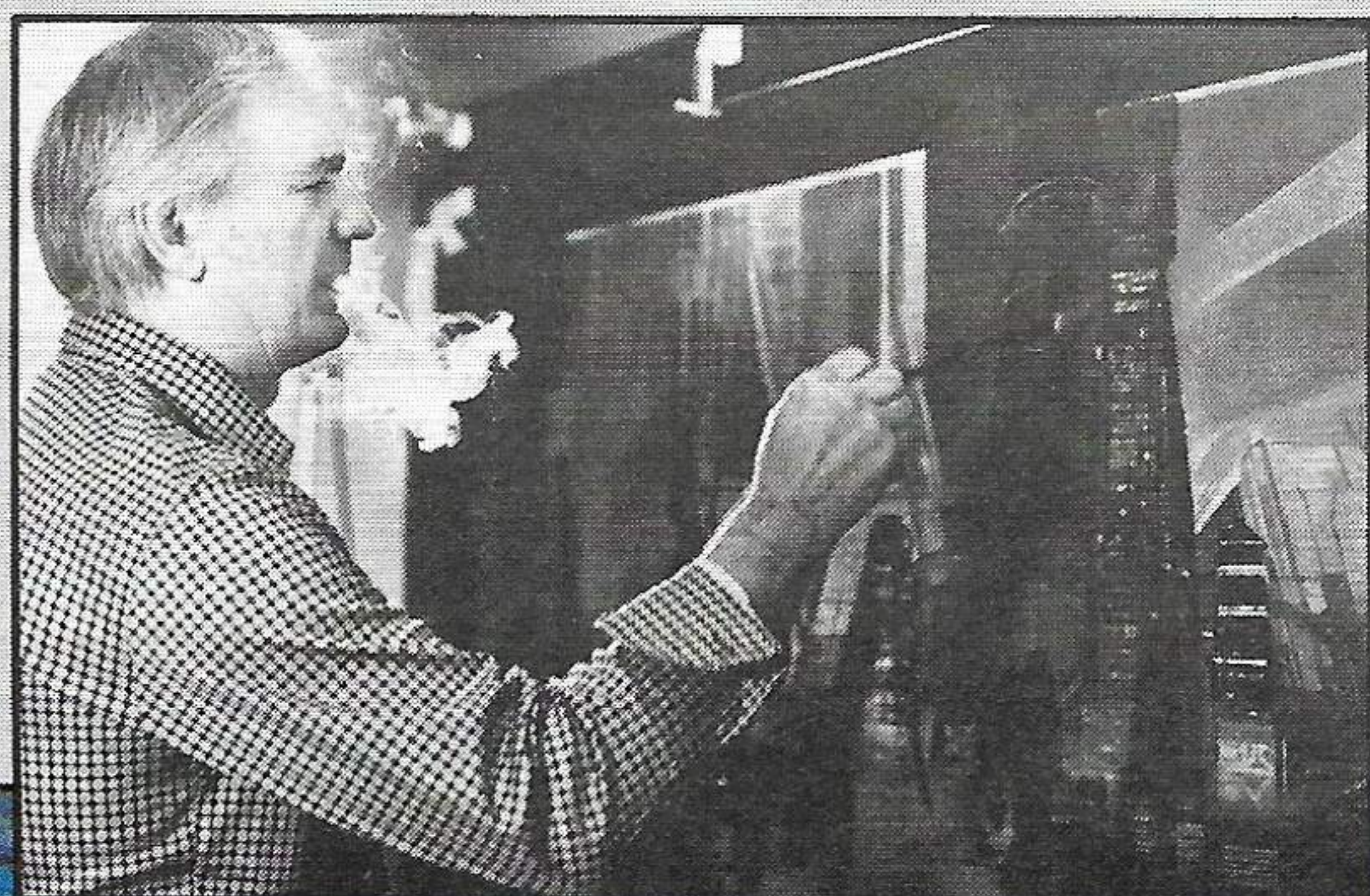
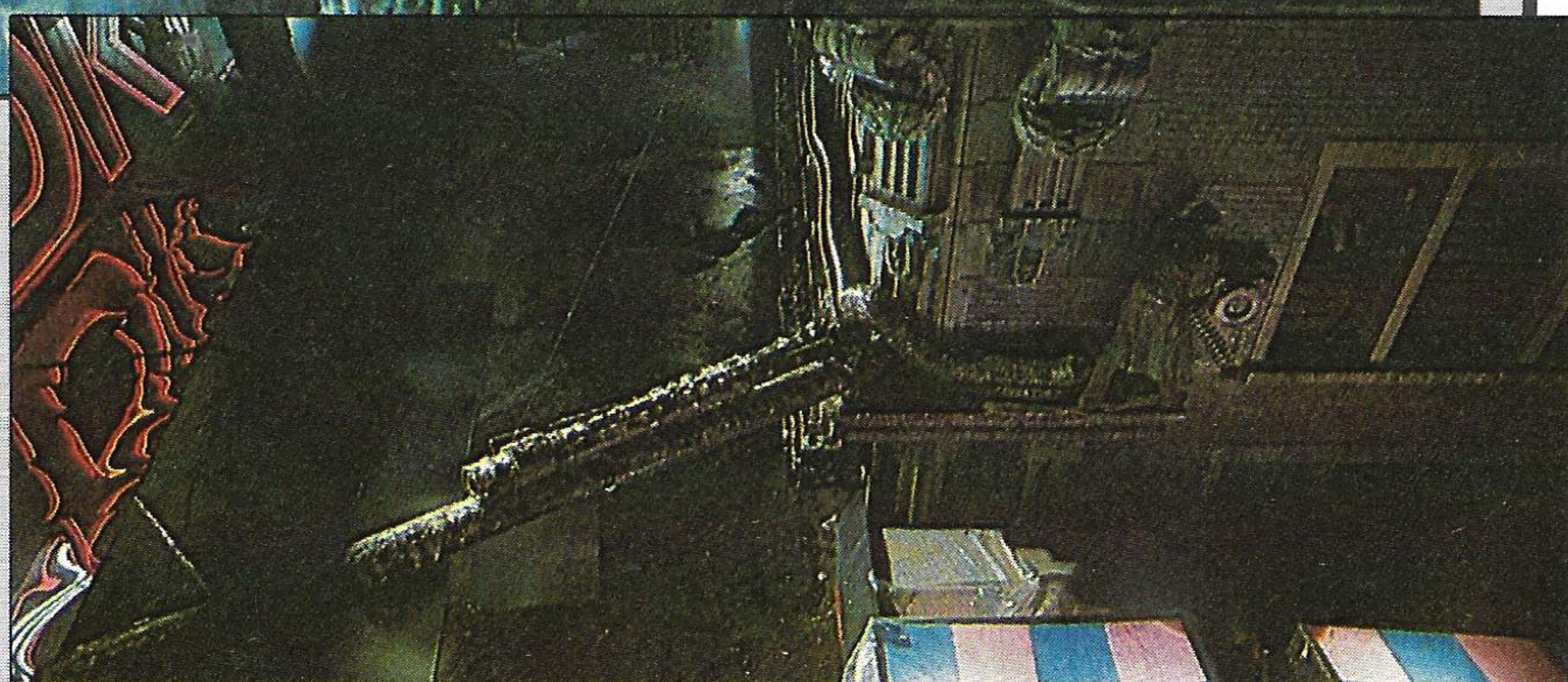
original negative and release print that grain becomes a problems.

So Yuricich's mattes are photographed directly on the high-contrast dupe stock, eliminating at least two generations of film. But it means he must match the nearly-monochromatic colors of the IP.

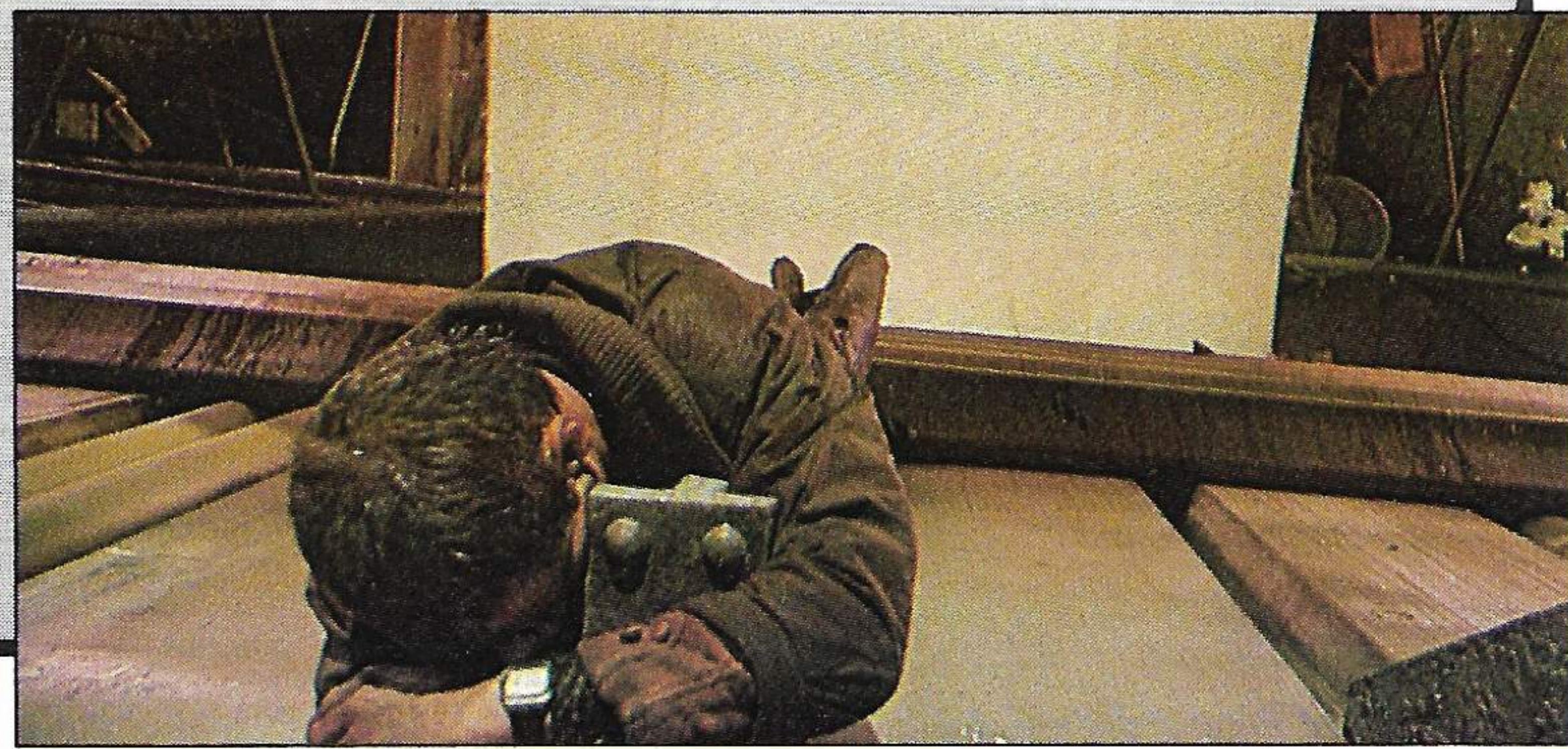
"This is a system that my brother, Richard, devised for CE3K and STAR TREK," Yuricich explained. "It's good, but there are problems. All the colors shift. In fact, I can't get black very well, and the film is so slow that whites *become* black. It's tricky."

"On dupe stock, medium gray is equivalent to white, dark-grey is black, and a narrow zone of green actually represents blue and yellow," explained Doug Trumbull. "Matt has to painstakingly compensate for that complexity. No one else in the industry does that."

This technique makes a Yuricich matte look nearly as optically sharp as a non-effects shot, and makes it difficult to tell where the painting ends and the set begins.



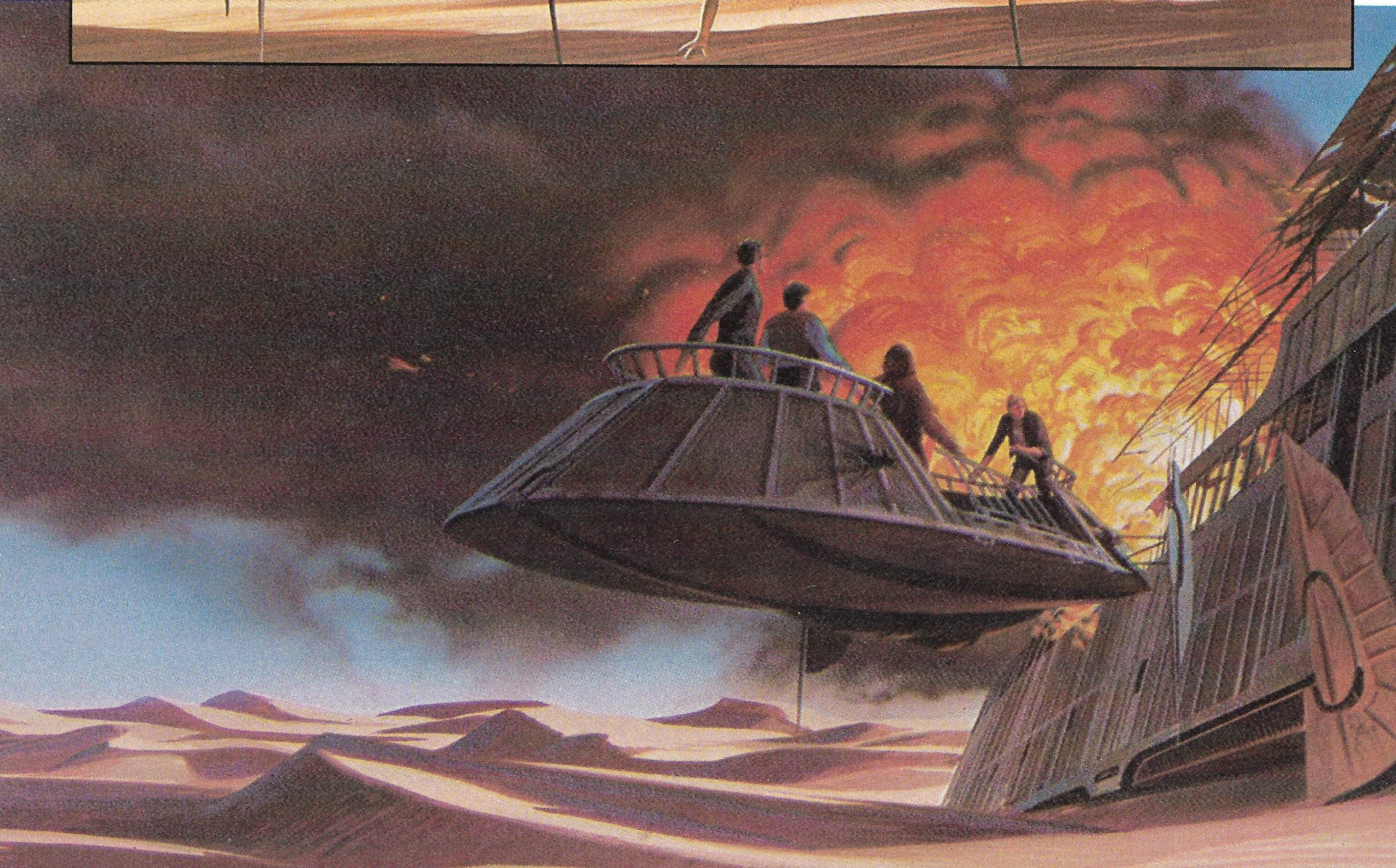
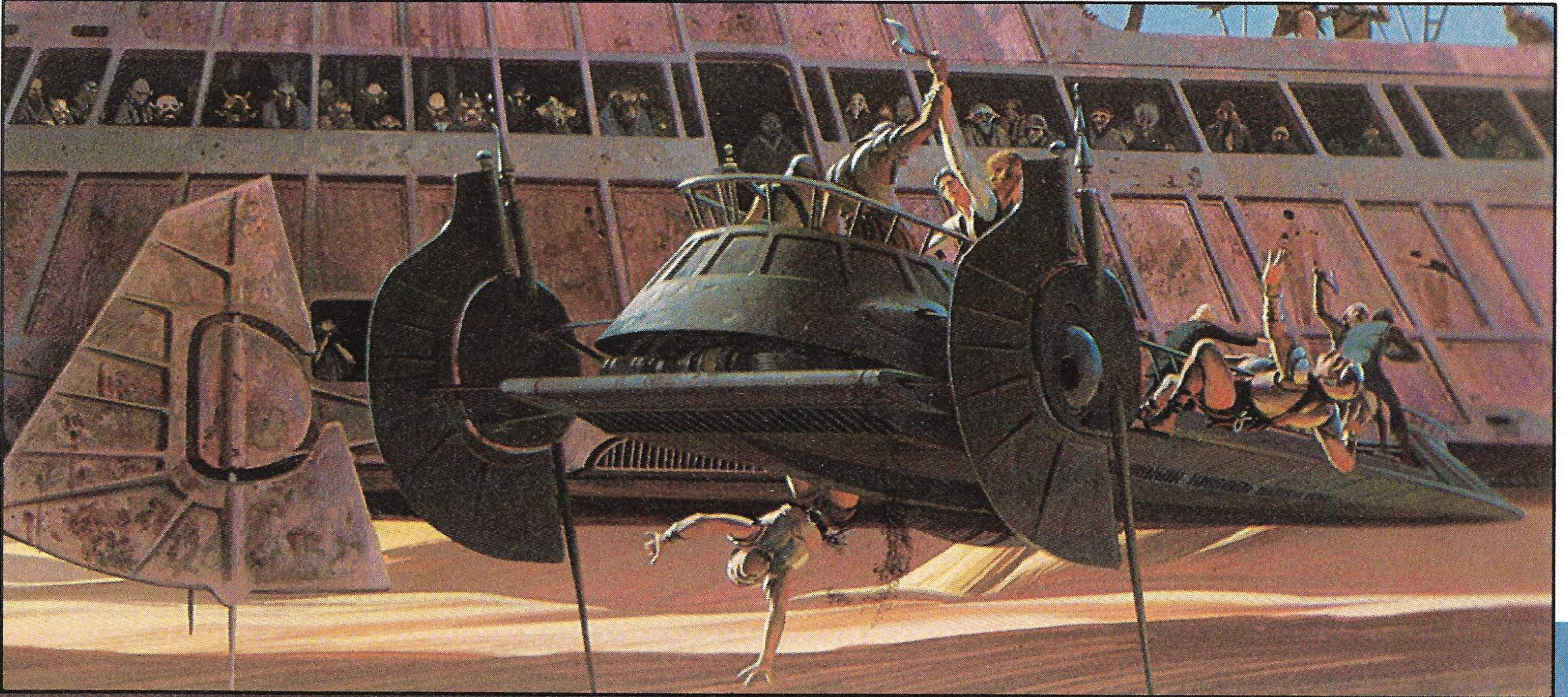
A matte shot of Ford dangling in mid-air (below) required a traveling matte, so a large white sheet of styrofoam was placed beneath his feet (below right). Left: Matthew Yuricich at work on a cityscape.

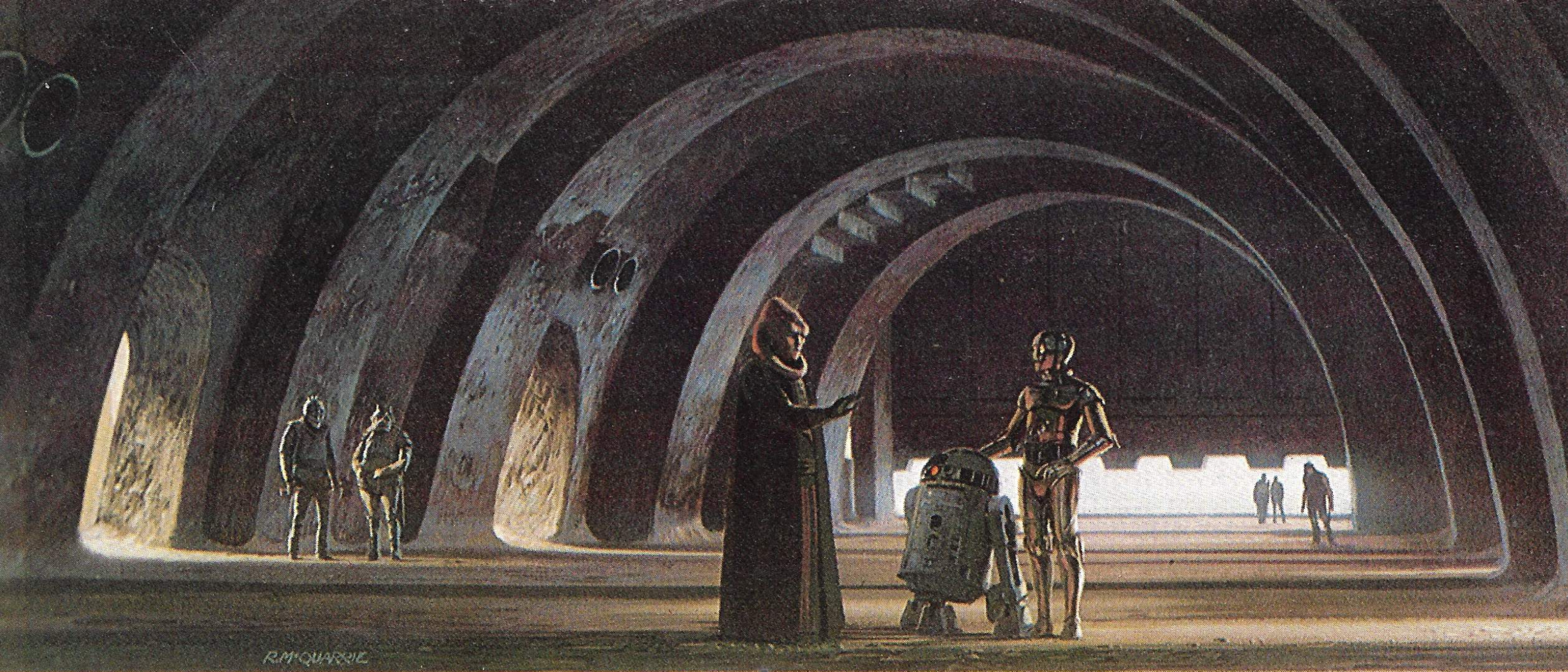


REVENGE OF THE JEDI

TATOOINE DESERT WARFARE involves the destruction of a giant sand vessel (bottom), a massive 80 foot high, 212 foot long set constructed and filmed in the deserts of Arizona. The attack on the giant war machine is mounted by Luke Skywalker, Han Solo, Princess Leia, Lando Calrissian, and Chewbacca who are shown (inset) making their escape aboard one of its satellite skiffs.

Artwork by Ralph McQuarrie





REVENGE OF THE JEDI, George Lucas' sixth chapter in his **STAR WARS** saga, and the third to be filmed, completed principal photography in April on location near Yuma, Arizona. The \$32.5 million Lucasfilm production is scheduled for release May 27, 1983 through distributor 20th Century-Fox.

While Lucas managed to keep a low-profile on the production during two months of stage photography in London, filming on the Imperial sand dunes in Buttercup Valley, 18 miles west of Yuma, attracted some unwanted media

attention for the construction of a huge sand vessel (shown left), destroyed in a pyrotechnics-laden battle scene. The Arizona filming became the subject of an AP wire service news story, and San Diego's KFMB-TV dispatched a newscaster to film the set during construction.

Crowds of **STAR WARS** fans, feared by the production, never materialized, and filming on the \$1 million set came off without a hitch. The anti-gravity sand barge is flown by Jabba the Hutt, an alien underworld profiteer who put a price on Han Solo's head in **STAR WARS**. Cost for

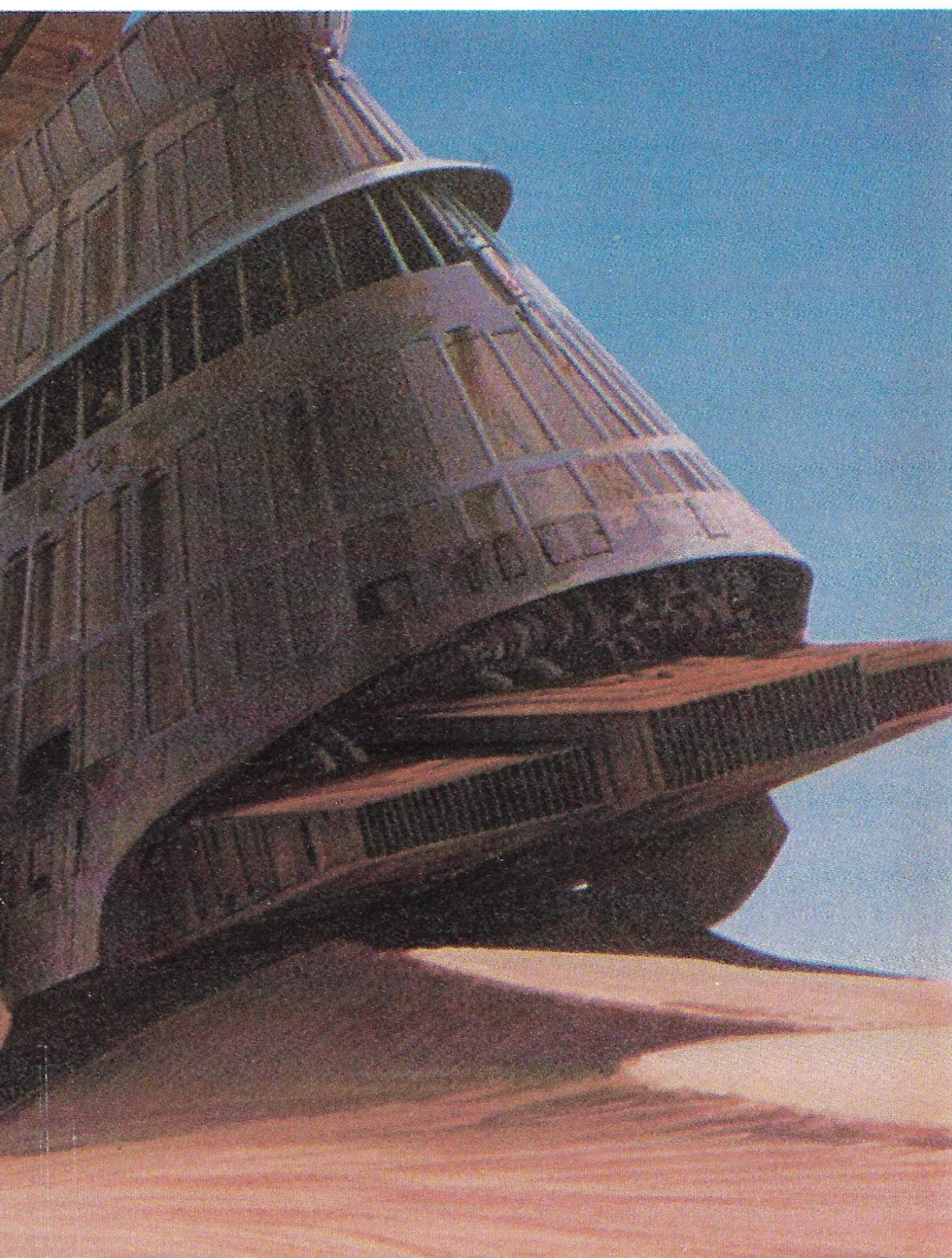
the Arizona filming was \$4 million.

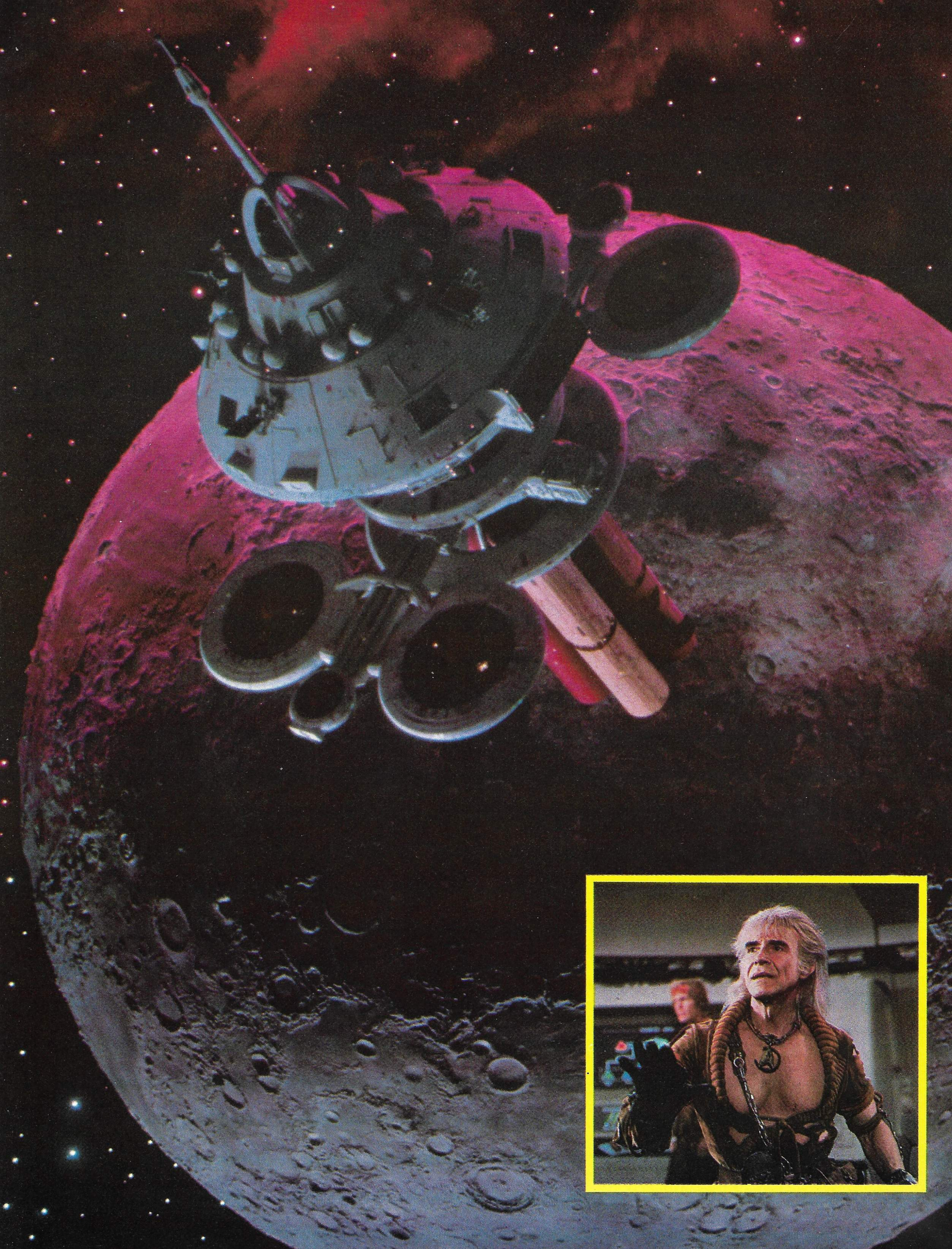
REVENGE OF THE JEDI is directed by Richard Marquand, who helmed an absolutely dreadful horror film called **THE LEGACY** in 1979. Marquand got the Lucasfilm assignment on the strength of his work in **EYE OF THE NEEDLE**, an elaborate Nazi spy thriller starring Donald Sutherland, filmed in 1981.

Paving the way for **REVENGE OF THE JEDI**, distributor 20th Century-Fox plans to re-release **THE EMPIRE STRIKES BACK** in December, and in April 1983, with a promo tag for the upcoming sequel. □

SEARCHING FOR SOLO, droids C-3PO and R2D2 are intercepted in the entrance hall to Jabba the Hutt's desert palace on Tatooine, by Jabba's sinister major domo Bib Fortuna. Remember, Han Solo got freeze dried at the end of the last film, and his body was taken to Jabba by Boba Fett.

HIGH PRIEST OF STAR WARS, Ralph McQuarrie, whose art, shaped by the imagination of George Lucas, provides the visual design of the **STAR WARS** saga, an eclectic blend of science fiction and adventure film traditions.





STAR TREK THE WRATH OF KHAN

How the TV series became a hit movie, at last.

From a fairly obscure television series in the late '60s, STAR TREK grew into something that fulfills the criteria for mythology: endurance. From the cancellation of the TV show in 1969 to the appearance of the first movie in 1979, there was almost no input from the creators of the show. Yet the STAR TREK universe lived on in the hearts and minds of its fans.

When originally televised in 1966-1969, the series barely squeaked into its third season, and then died of low ratings. Nevertheless, kids, teenagers, and college students revered the show and kept it alive in syndication after its network demise. STAR TREK is one of the few syndicated shows that has the distinction of always being on the air somewhere in the country 24 hours a day. In fact, it would be hard to find a person in this country, or half the world, who would not recognize the shape of the Enterprise or be able to place a

Ricardo Montalban as Khan (inset), recreating a memorable role from the television show's first season. STAR TREK II melds the best qualities of the TV show to the high-tech visual splendor of special effects by ILM. Space Lab Regula One, a model ILM reconverted from the first feature, orbits barren world Gamma Regula.

Plus: The story behind the amazing special effects created by Industrial Light & Magic.

reference to Spock's pointed ears and the famous line, "Beam me up, Mr. Scott."

A lot of very profound words have been written in an attempt to explain the STAR TREK phenomenon. Doctoral degrees have been earned for dissertations on the subject. Learned papers have appeared in journals of psychology, sociology, history, and even religion.

It may be that in the long run, science fiction films in general, and STAR TREK in particular, will be as characteristic of our time as the wise-cracking sophisticated comedies of the '30s or the hard-boiled detective stories of the '40s. Indeed, with their galactic empires and fantastic technology, space films might be the most popular films of all time. They show us that man has a future, when all around us we hear the warnings that civilization has reached its zenith and is on a long downhill slide. Everytime we read in our newspapers

about another bomb, another war or another pollutant, space movies take on greater importance as a sign that man can endure and prevail.

The optimistic humanism of STAR TREK is refreshing in a world buried in sophisticated cynicism. The show was one of the first science fiction productions, and certainly the first TV series, which was nonxenophobic. Non-human aliens were not automatically villains, nor cute comic relief. From the moment early in the first episode ("Man Trap"), when we saw the man with the elegantly pointed ears on the bridge and in command of the ship, not lurching around menacing the heroes, it was obvious that here was something special.

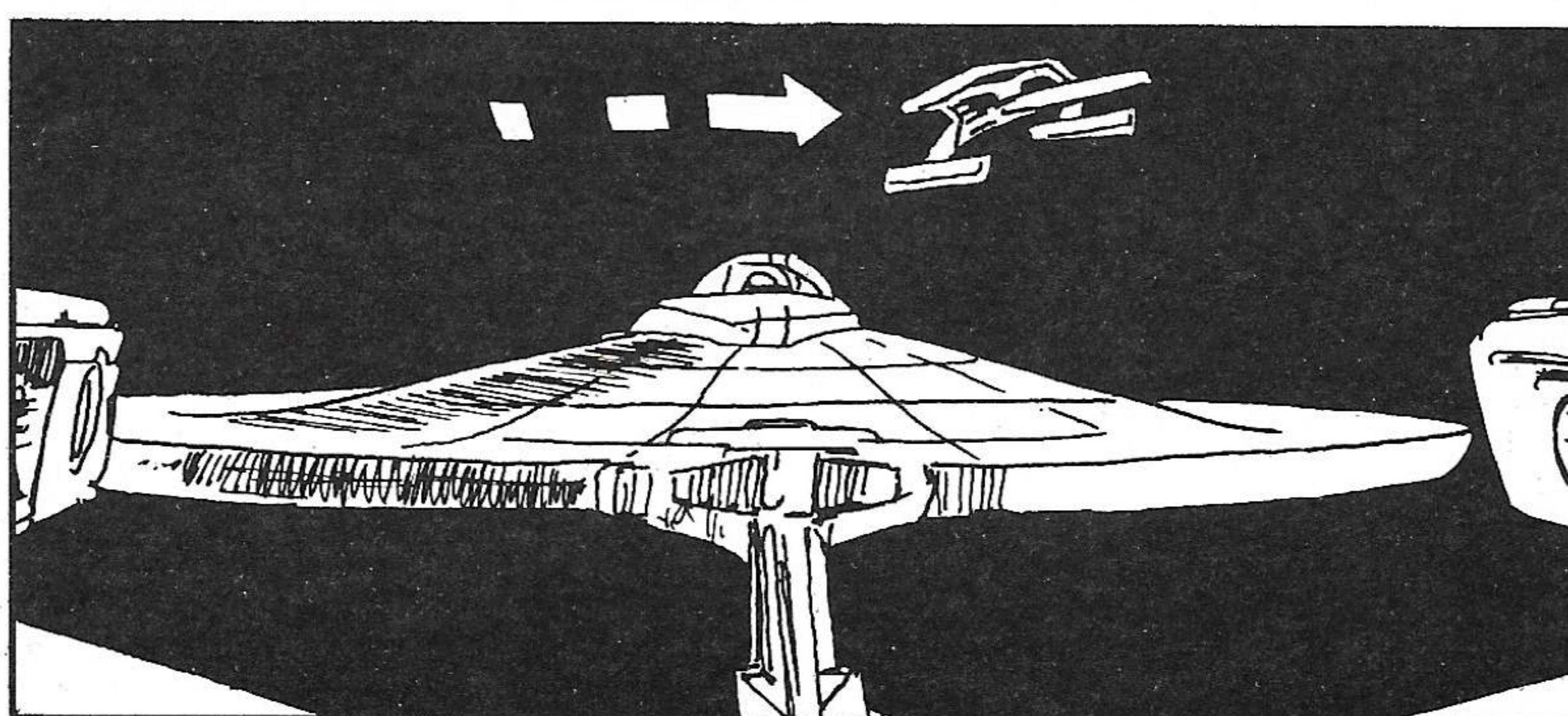
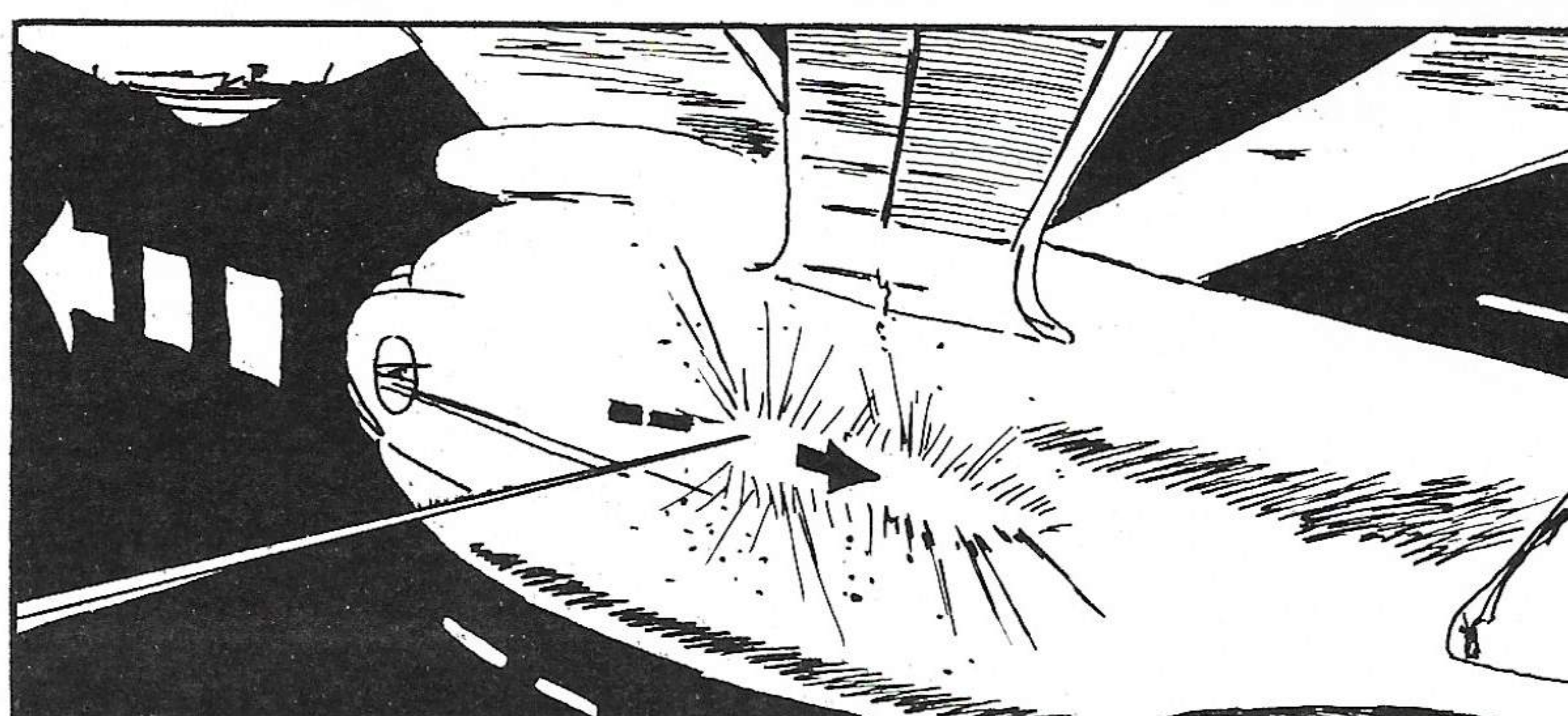
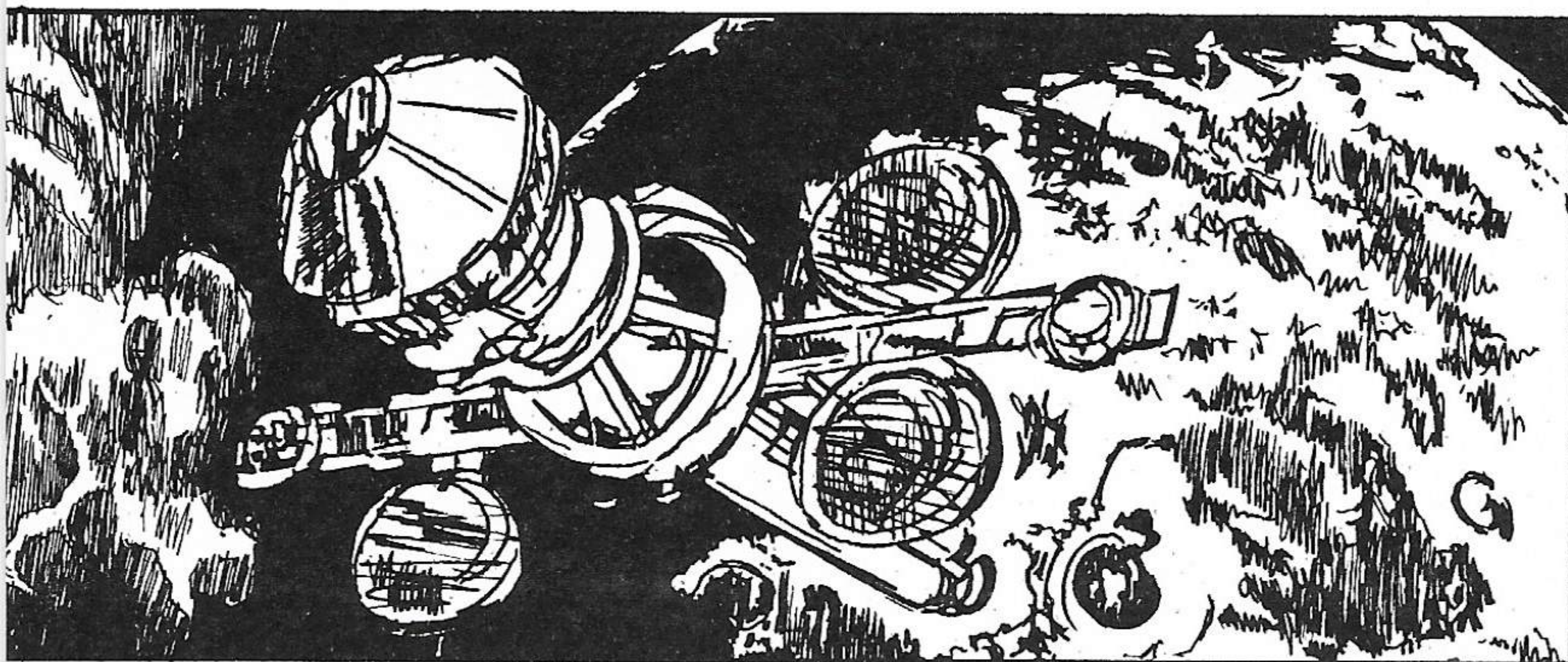
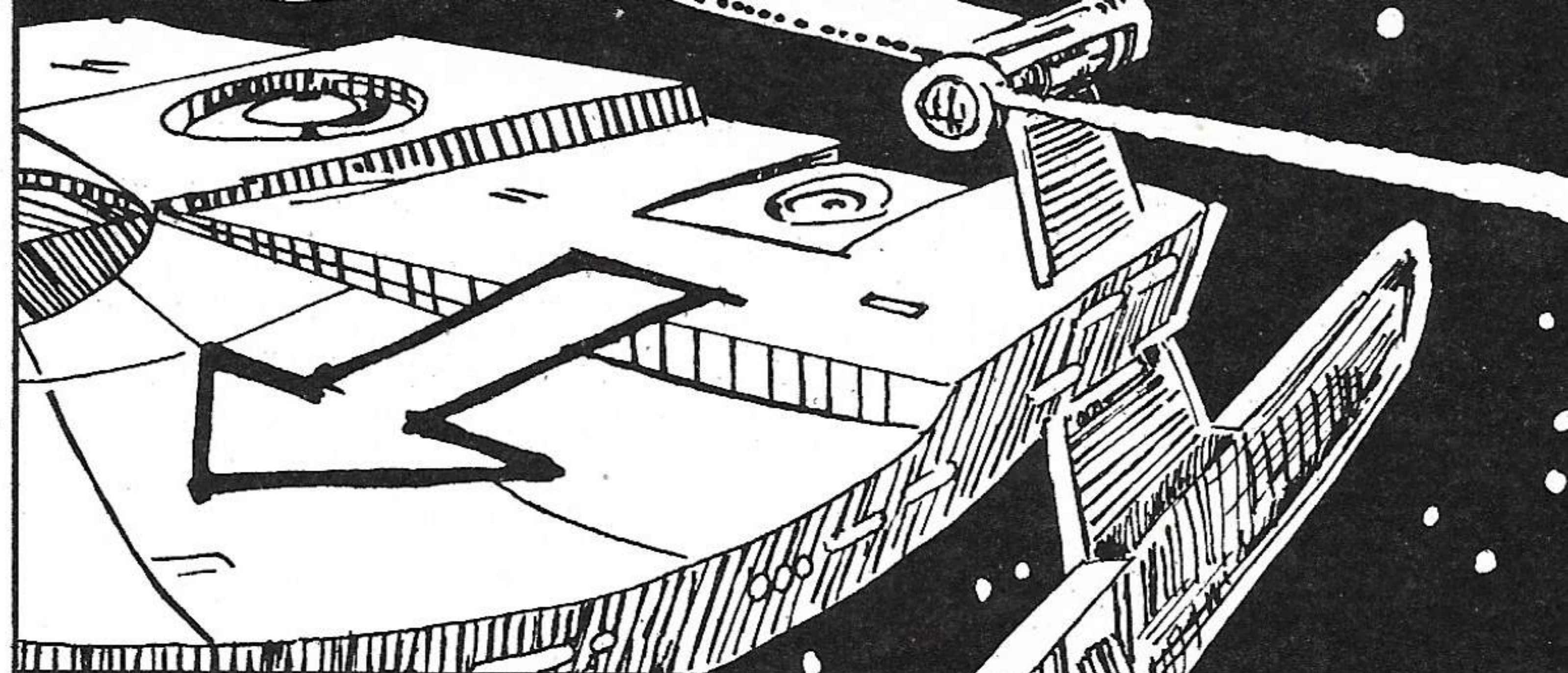
It is true that the series characters were simple, almost archetypes, and that the stories were thinly disguised allegories for present day problems. But it was also true that an elusive quality

of the characters gave the morality plays an extra dimension. Whether or not this hint of something beyond the obvious was manifested in the actors or just in the minds of the viewers, it fired the imagination of thousands of people in the audience and produced an ever-growing STAR TREK fandom. Conventions appeared and a thriving amateur press turned out reams of fan-written spin-off fiction utilizing the series characters and universe for new stories.

Gradually, Paramount (which seems to own the lion's share of the rights to the TV show) began to realize the enormous demand for merchandising on the series even though it long ceased to be an on-going production. The success of commissioned novels, books of artwork and blueprints of the ship—and the continuing popularity of the STAR TREK conventions and the syndicated reruns—led Paramount to think of reviving what was beginning to look like a golden goose.

This goose was, at various times, to be brought forth as a movie-for-TV, a special event program for cable, and a series for a proposed, but never realized, "fourth network" for television. Finally, it was decided to make the goose fly as a motion picture.

Article by Kay Anderson



Cast and Credits

A 20th Century-Fox Pictures release, 6/82, 113 mins. In Color, Scope and Dolby stereo. *Directed by* Nicholas Meyer. *Produced by* Robert Sallin. *Screenplay by* Jack Sowards. *Story by* Harve Bennett and Jack Sowards. *Based on Star Trek created by* Gene Roddenberry. *Executive producer,* Harve Bennett. *Cinematographer,* Gayne Rescher. *Production designer,* Joseph R. Jennings. *Edited by* William P. Dornish. *Music composed by* James Horner. *Executive consultant,* Gene Roddenberry. *Special visual effects produced at* Industrial Light & Magic. A division of Lucasfilm, Ltd. *Special visual effects supervisors,* Jim Veilleux and Ken Ralston. *Associate producer,* William F. Phillips. *Costume designer,* Robert Fletcher. *Art director,* Michael Minor. *Set decorator,* Charles M. Graffeo. *Makeup artists,* Werner Keppler, James L. McCoy. *Special effects supervisor,* Bob Dawson. *Property master,* Joe Longo. *Set designers,* Daniel Gluck, Daniel E. Maltese. *Video coordinator,* Todd Grodnick. *Stunt coordinator,* Bill Couch. *Special sound effects by,* Alan Howarth. *Title design by* Don Kracke & Rodger Johnson. *Additional computer graphics furnished by* Los Alamos National Laboratory. *Additional optical effects by* Modern Film Effects. *Theme from Star Trek television series by* Alexander Courage.

Admiral James T. Kirk William Shatner
Spock Leonard Nimoy
Dr. Leonard McCoy DeForest Kelley
Engineer Montgomery Scott James Doohan
Chekov Walter Koenig
Sulu George Takei
Uhura Nichelle Nichols
Dr. Carol Marcus Bibi Besch
David Marcus Merritt Buttrick
Captain Clark Terrell Paul Winfield
Lt. Saavik Kirstie Alley
Khan Ricardo Montalban
Midshipman Peter Preston Ike Eisenmann
Joachim Judson Scott
Jedda John Vargas
Kyle John Winston
Beach Paul Kent
Cadet Nicholas Guest
Madison Russell Takaki
March Kevin Sullivan
Crew Chief Joel Marstan
Star Fleet Cadets Bill Baker, Brian Davis,
Ree Kai, Kim Ryusaki, Sergio Valentino

Unfortunately, the goose laid an egg.

STAR TREK—THE MOTION PICTURE was nothing like STAR TREK—the TV series. It was as if the powers that be decided to remake STAR TREK by violating every principal the series' popularity was based on. Couched-in subdued, generally unpleasant hints of their former personalities, the characters wandered through an aimless and irritating plot which seemed primarily an excuse for a self-conscious special effects extravaganza. The plot was unabashedly drawn from several episodes of the series, notably "The Changeling," and the climatic "revelation" was expounded with such numbing heavy-handedness that even the most dedicated Trekkie must have suppressed a shudder before jumping up to praise the Emperor's new clothes.

The movie cost \$45 million "that Paramount will admit to" according to film industry figures. But like the TV show, extensive merchandising saved the first movie. The myriad products created in conjunction with the movie sold very well. And when the movie finally earned back its nut—a film must gross about three times its production costs to start showing a profit—it was plain that even severe maltreatment had not killed the golden goose.

PROJECT GENESIS

"At the story conference the next day, executive producer Harve Bennett came over, hugged me, and said 'You saved STAR TREK!'"

**Michael Minor,
art director**

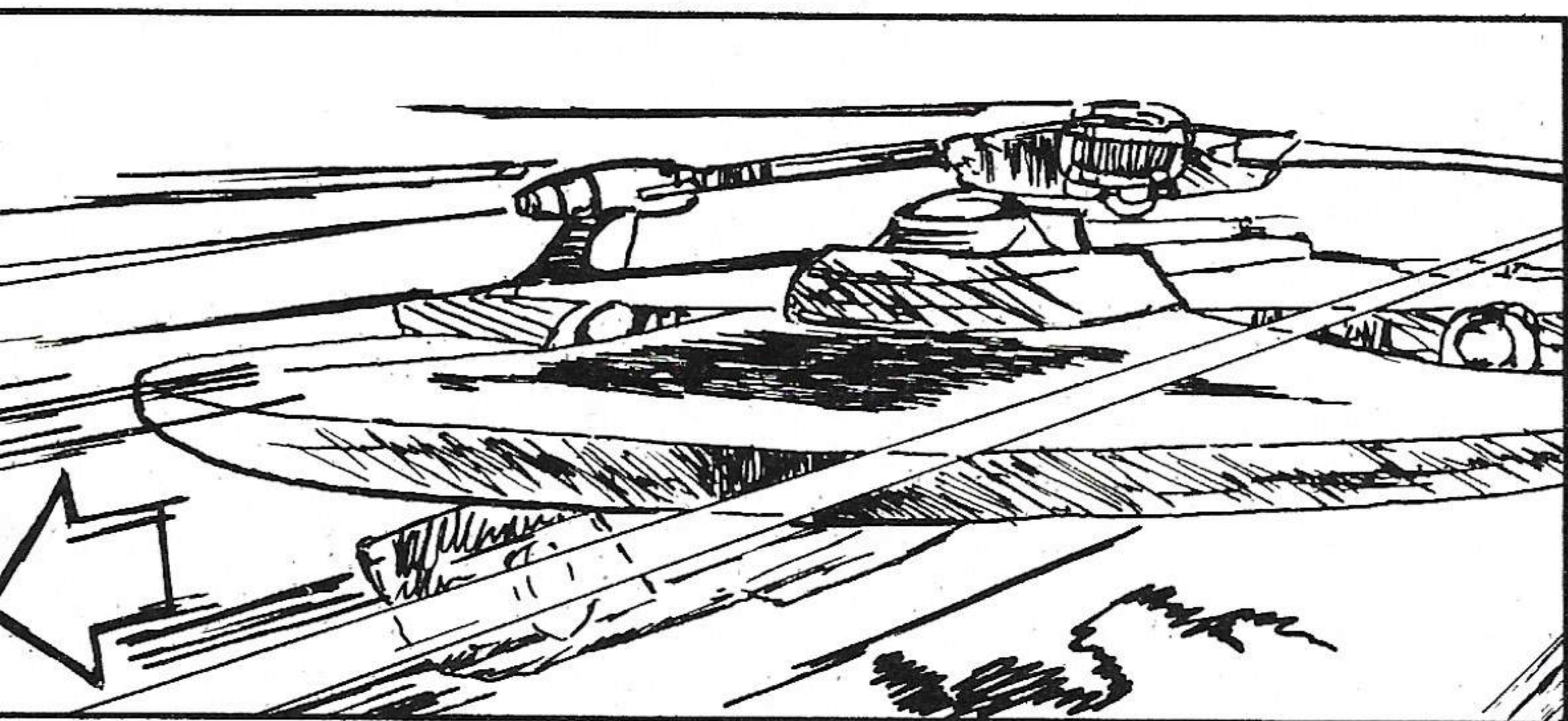
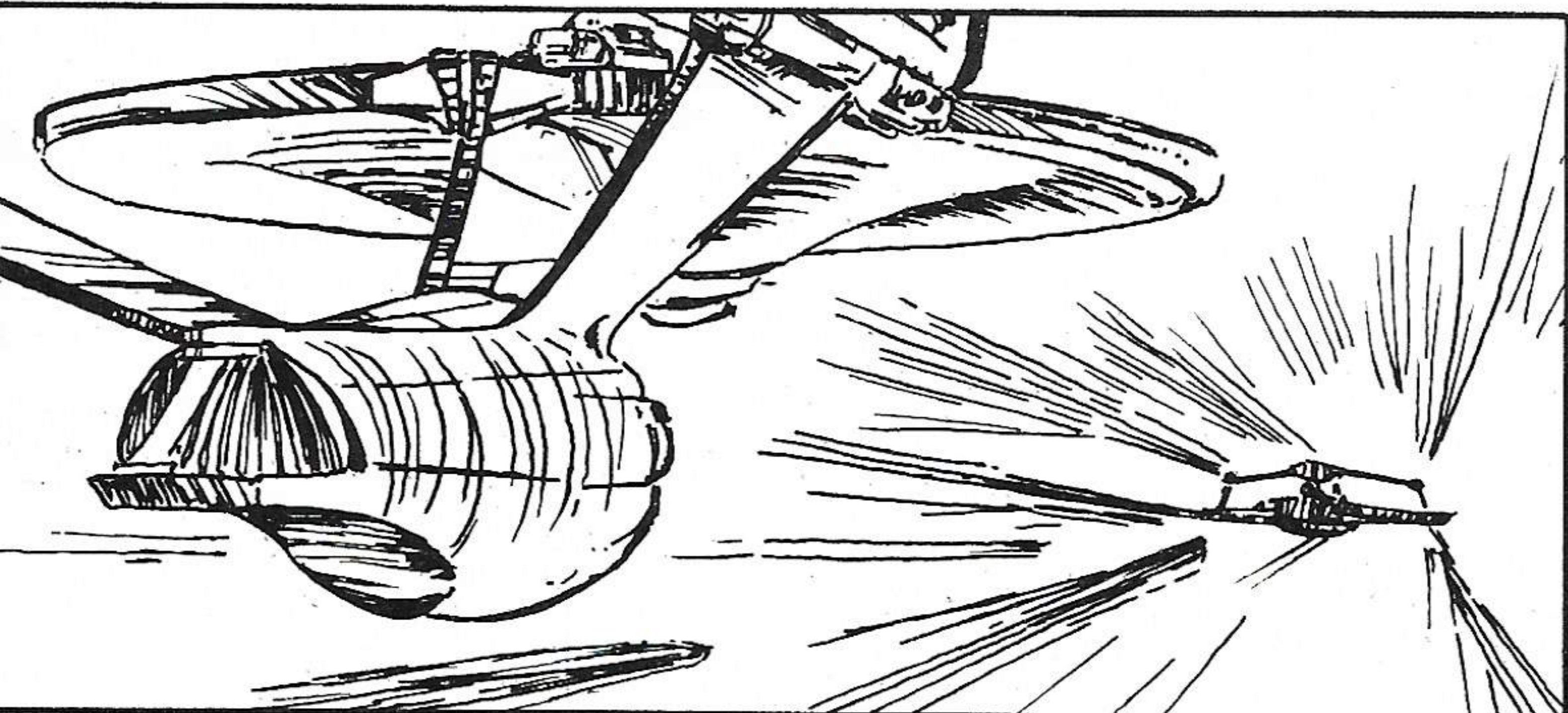
Paramount began to think once more about bringing out the sets it had carefully stored away after the first film wrapped. This time things would be done differently, they decided sensibly enough. This time the television arm of Paramount would produce the motion picture. This time its budget would be strictly controlled and kept to about a quarter of the final cost of the first film. This time it would be STAR TREK as it had been in the much-loved TV series: a story about people, not technology or special effects.

Gene Roddenberry, creator and executive producer of the series and producer of the first movie became "executive consultant" and Harve Bennett was chosen to serve as executive producer. Bennett has been respected for his intelligence, his articulateness, and his fund of general knowledge since the days when, as Harvey Fischman, he was

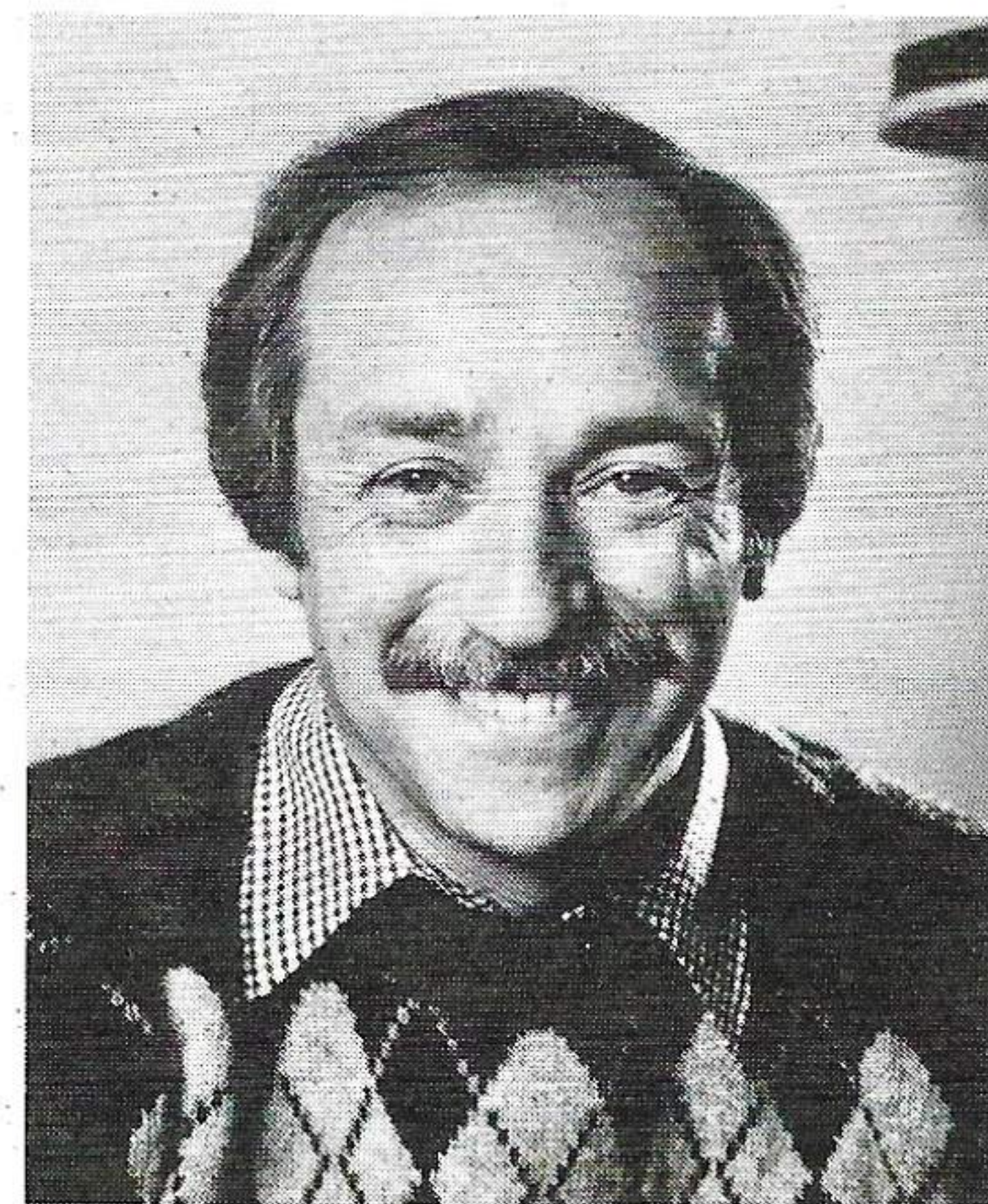
one of the original radio show "Quiz Kids" in the '40s. Since then he has worked for the Sun Times in Chicago, CBS-TV, ABC-TV (where he was executive producer for THE SIX MILLION DOLLAR MAN) and as an executive producer/writer for Universal. Bennett was executive producer of the RICH MAN, POOR MAN and FROM HERE TO ETERNITY mini-series.

With the script for STAR TREK II still to be settled upon, Bennett began gathering his production staff. Bennett selected Robert Sallin, a director and producer of television commercials and an old college chum, to produce the movie. Bennett and Sallin both attended UCLA's Film School "in the early fifties," joked Sallin, "before it was fashionable." Sallin has made over 1600 commercials and won virtually every top national and international award, including the 1978 Clio for Most Humorous Commercial of the Year and the 1970 Grand Prix of the Venice Film Festival for outstanding commercial worldwide. It fell upon Sallin, who joined the production in February 1981, to bring-in STAR TREK II quickly and cheaply. The film's budget is officially \$12 million.

Bennett also hired Michael Minor as art director and it was Minor who suggested the direction the script would eventually take. At that time the story was called THE



STORYBOARDS were the first step in getting **STAR TREK II** on the screen. As the script was being written by Jack B. Sowards, art director Michael Minor was hired in June 1981, and began storyboarding the effects under the direction of producer Robert Sallin. With a background in the production of television commercials, Sallin understood that extensive preplanning of the film's special effects was the only way to budget it accurately, and bring it in economically. The storyboards shown (left), were drawn by Minor in October, after the effects contract on the film had been awarded to Industrial Light and Magic (ILM), a division of Lucasfilm. From top to bottom, left to right: 1) Scene 14, Chekov and Terrell materialize on Ceti Alpha V; a non-ILM effect supplied by Peter Kuran's Visual Concepts Engineering company, 2) Scene 46, Regula One orbits Gamma Regula; 3) Scene 60, Kirk, Spock, and Bones view the Genesis Tape; 4) Scene 76, the Reliant fires phaser at the Enterprise; 5) Scene 76A, reverse on Enterprise as Reliant's phaser hits; 6) Scene 92, angle past Enterprise as Reliant comes about; 7) Scene 165, on Enterprise bridge, camera pans to view screen; 8) Scene 195, Reliant bearing on collision course with Enterprise, electrical charges building; 9) Scene 196, angle on Reliant twin phaser cannon firing, during nebula battle. Charted with each drawing is a complete breakdown of the elements needed to complete the shot, divided into ILM and non-ILM work. Said Minor of ILM's contribution to the film, "It's been very exciting for me to see the effects I visualized done on the screen by the Rolls Royce of effects houses. The visuals in **STAR TREK II** are better than the first in so many ways."



Producer Robert Sallin.

"Throughout the story, Kirk goes through a great deal of introspection and reflection on his life," Sallin said. "In a sense, he's having a mid-life crisis. Throughout the film we exposed and plumbed the interpersonal relationships, which were established back on the series, to a level I don't think you've seen before."

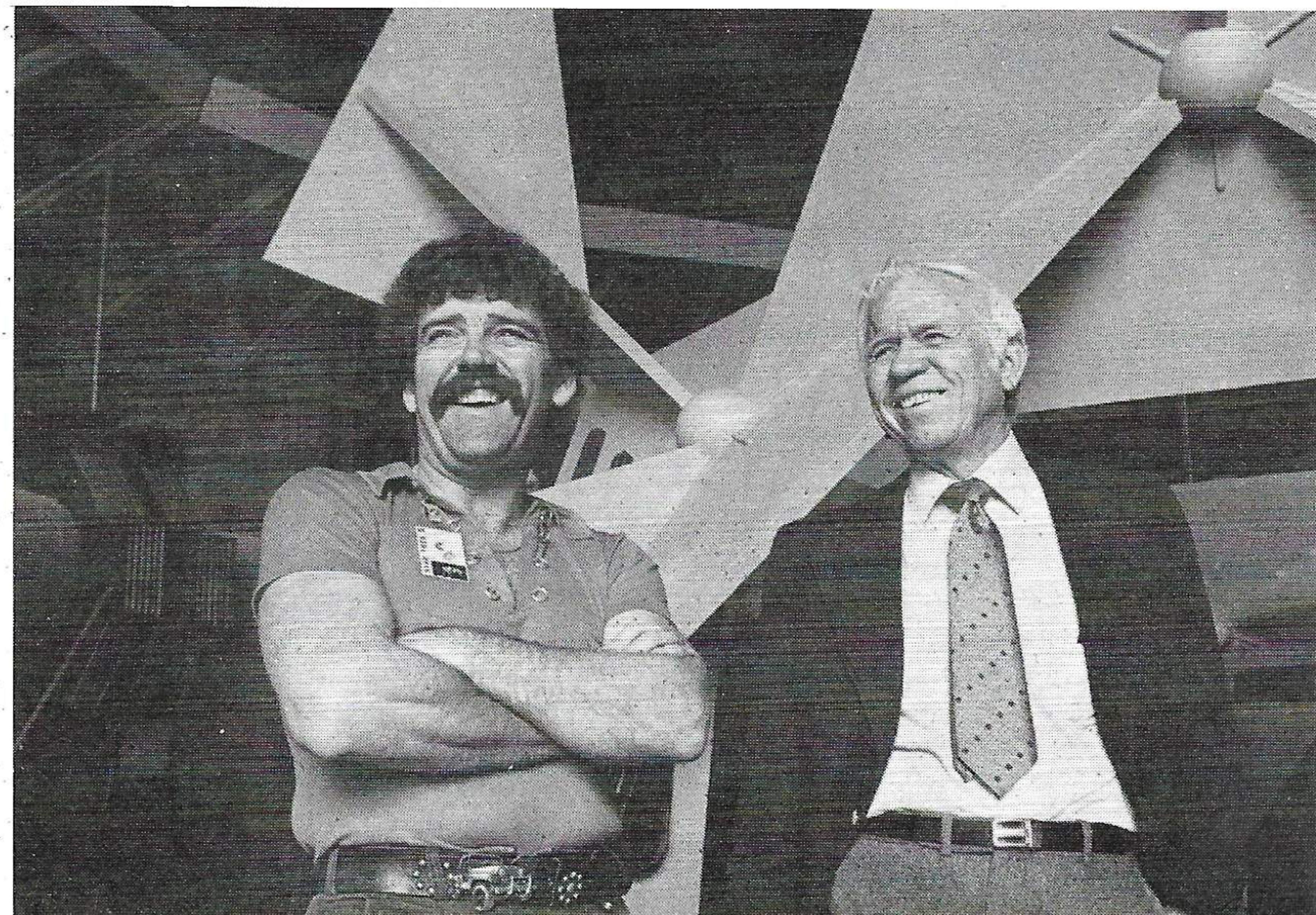
In the script, Kirk meets his son, someone he was never particularly interested in becoming involved with, and he doesn't even recognize him. David Kirk is not a little boy, not a teenager, but a grown man, a scientist on an advanced project, indicating years of education and experience behind him. "I stayed away because you asked me to," Kirk tells his son's mother, but staying away and staying totally out of touch are two different things, and they both know it. Kirk has always worked hard at being emotionally superficial, and it has come home to haunt him in many ways.

As the script developed, Sallin began preproduction and was determined not to let the film's special effects get out of hand, a factor which drove up the budget on the first film.

"I just applied some old commercial production techniques," said Sallin. "I storyboarded everything. I had a chart made which

Khan, the past is catching up with Kirk. The script realizes that these people are no longer the same people we met in the series, 15 years ago. They've grown older. They're surrounded by a bevy of cadets who make them feel their age. Kirk, in particular, is feeling the cold breath of mortality on the back of his neck. He has just turned another year older as the story begins, and is beginning to realize that he has not been exactly building a nest, emotionally, during his life.

Art director Michael Minor and production designer Joseph Jennings, two **STAR TREK** fans who made sure the design of the film was faithful to the TV series.



OMEGA PROJECT and it revolved around a destructive weapon.

"Harve wanted something uplifting, something that would be as fundamental in the 23rd Century as the discovery of recombinant DNA is in our time," said Minor who suggested an idea to Bennett during a casual phone call. "Then something just came to me, and I said 'Terraforming.' Harve asked, 'What's that?' and I told him it was the altering of existing planets to conditions which are compatible to human life.

"I suggested a plot, just making it up in my head while talking on the phone," Minor continued. "The Federation had developed a way of engineering the planetary evolution of a body in space on such a rapid scale that instead of eons you have events taking place in months or years. You pick a dead world or an inhospitable gas planet, and you change its genetic matrix or code, thereby speeding up time. This, of course, is also a terrible weapon. Suppose you trained it on a planet filled with people and speeded up its evolution. You could destroy the planet and every lifeform on it. The Federation is involved with playing God, but at the same time, trying to take barren dead planets and convert them into lovely worlds. Harve liked the idea a lot. At the story conference the next day, he came

over, hugged me, and said 'You saved **STAR TREK**!'"

This terraforming device was aptly named the Genesis Project and the story rapidly took shape written by Bennett and Jack Sowards. Care was taken to keep the interplay and relationships between characters that marked the first series accurate and true. Little background details have been preserved, like Kirk's interest in history and his obsessive passion for his ship.

"It was my idea for Kirk to have nautical souvenirs in his apartment and his quarters," Sallin said. "I went over to the prop house and picked out a ton of stuff. There's a diver's helmet, a model of a square-rigger sailing vessel, all sorts of things."

Other threads of personality, going back to the TV series, weave through the script. The heavy of the story comes from one of the first season episodes. Khan, the genetic-engineered tyrant who ruled a quarter of our planet in the closing years of 20th century, was first encountered in "Space Seed" (see sidebar page 75). In that episode, the Enterprise came upon him and his followers, in suspended animation, drifting along in deep space in the aptly-named ship the Botany Bay.

In other ways than the re-encounter with his old nemesis,

listed, by scene, every special effect and optical effect, and I timed each one. I designed and supervised all the special effects. Mike Minor, our art director, sat up here in my office and did the storyboards. Then I held meetings with four or five optical effects companies, and some of those meetings ran over three hours.

"I gave them thorough information, so that when the movie was finished, the amount of deviation from the plan was very slight," continued Sallin. "As you recall, in the first movie there were quite a few problems with special effects. This time we came in so close to budget that you couldn't go out for a decent lunch on the difference."

The storyboarding process began in June, before the script had been finalized. As different scripts came in, art director Mike Minor redrew the boards. "I laid out four different features in storyboard," said Minor. "Literally different. Different plots, different characters, different events, different effects. I put in maybe 400 man-hours before we settled on what we used to get bids for the effects."

ILM EFFECTS

"I hate the Enterprise model. I think it's made out of lead. It took eight guys to mount it for a shot and a forklift to move it around."

Ken Ralston,
effects co-supervisor

The winning bidder was ILM, George Lucas' Industrial Light and Magic facility near San Francisco, and producer Robert Sallin credits their "integrity and honesty" as well as all the preplanning for bringing-in STAR TREK II on-schedule and on-budget. Douglas Trumbull's Entertainment Effects Group (EEG) was one of the losing bidders. According to Trumbull,

KIRK'S APARTMENT in San Francisco is the setting for a personal call by Dr. McCoy, (DeForest Kelley) early in the film, in which he suggests that Kirk regain what he really misses in his life: a starship command. The story, by executive producer Harve Bennett, depicts Kirk as an aging hero plagued by self-doubt. Appropriately, McCoy's visit is prompted by Kirk's birthday. Shown right, Kirk (William Shatner)

uses McCoy's gift, a pair of antique Ben Franklin half-glasses, to examine a bottle of rare bootleg Romulan ale McCoy brought for the occasion.

Production designer Joseph Jennings dressed Kirk's apartment with antiques, to emphasize the character's fascination with history, and producer Robert Sallin added a touch of nautical props to suggest that Kirk perceives himself as the space-age equivalent of history's great sea voyagers. The view of San Francisco seen outside Kirk's picture window was provided, economically enough, by art director Michael Minor, who rented a small section of a scenic painting of the city from 20th Century-Fox, used originally in THE TOWERING INFERNO. Minor added a subtle, realistic touch by constructing, between the painting and the window, lighted miniature buildings, with moving elevators, seen fleetingly from various angles, such as Kirk and McCoy in front of a roaring fireplace (bottom right). Wardrobe designer Robert Fletcher provided costumes to bring out the personalities of the characters; McCoy wears a shirt and trousers with flaps and pockets and inset panels of color to suggest someone who dresses in a more youthful fashion than most men his age; Kirk's outfit suggests a man with an ego, who likes flashy clothes, but in an elegant way.

as reported in the June issue of American Film magazine, "EEG's bid was \$1.5 million under ILM's."

Sallin refused to discuss the effects budget, or the bid differential alleged by Trumbull, saying, "I don't think it's appropriate to do so, or anyone's business for that matter." Sallin chalks up Trumbull's remark to "sour grapes. EEG was excluded fairly early in the bid process for a very simple reason," Sallin said. "Trumbull made it very clear that he would not be available after a certain date, because he was going to direct BRAINSTORM."

Unaware he is Kirk's son, David Marcus (Merritt Buttrick) warns his mother, Dr. Carol Marcus (Bibi Besch), that Star Fleet will misuse Project Genesis.



Work began at ILM in early September, well before the start of principal photography, using the model of the Enterprise left over from the first feature. Because of the model's complexity, ILM requested advice from Trumbull, who had filmed it for STAR TREK—THE MOTION PICTURE. Though ILM offered to pay all expenses, Trumbull refused to send any EEG technicians to ILM's San Rafael facility. Mastering the Enterprise—and master it they did—caused ILM no small amount of time and trouble.

One of the most successful effects suppliers in the business, ILM tries hard not to look like a film studio. Soundstages there don't look like soundstages and there are no fences, gates, guards, or badges. The buildings have no signs pertaining to ILM, parent company Lucasfilm, or special effects moviemaking. Only when you get deeper into the non-public areas inside the buildings do clues appear: large framed posters of STAR WARS in French, Italian, Japanese, German; a photo of C-3PO carrying a bag of groceries down a Los Angeles Street; a hand-lettered notice asking for a camera to be returned "to the monster shop."

Sitting at a big oak table in the conference room at ILM, Ken Ralston looked ruefully at a photo of the model of the USS Enterprise.

The model is huge, over six feet long, and it's covered with a custom-made white shroud bearing the Star Fleet arrowhead.

"I hate that model," Ralston said, not without some fondness. "I think it's made out of lead. I don't know what's inside to make it so heavy; it took eight guys to mount it for a shot and a forklift to move it around."

Ralston, 28 years old, teamed up with Jim Veilleux to supervise the visual effects ILM did for STAR TREK II. Like many people in the effects end of the business, Ralston was a kid who was fascinated with science fiction and monster movies. It was Ray Harryhausen's stop motion work that first got him interested. Ralston worked several years in television commercials and was free-lancing when an old friend, Dennis Muren, asked him to come to work on a movie called STAR WARS. Ralston has been with Lucasfilm ever since.

Working with the big model of the Enterprise caused many headaches for Ralston and his crew. For the first movie the Enterprise was given a super deluxe paint job which was extremely glossy. The idea was that as you moved the ship around, it would cast off iridescent shades of color, like an abalone shell. In the movie, though, it doesn't quite work that way. Ralston decided to dull the finish



down and add a little extra detailing to the surface.

"The ship won't look any different on the screen," he said. "The iridescence effect still works, but having a little relief on the surface made things easier on us. We didn't have to horse around with the lighting to get rid of the gloss."

Ralston used the traditional blue-screen method to matte the ships in with the backgrounds. Objects are photographed against a background of a particular shade of intense blue, using a type of film which does not register that color. Anything of that shade of blue does not appear on the film, leaving a clear area into which another scene can be inserted later. Unfortunately, any reflection of the blue on a shiny surface will also disappear, resulting in a disconcerting "hole" through what should be a solid object. Such holes have to be painstakingly opaqued out of every frame.

"Any system has its problems," said Ralston. "Some people become outraged if the effect isn't just right. They don't realize that, while you want to do the best you can on each effect, you know each shot isn't the whole shoot. There are maybe 40 more to do and you've got two weeks to do them in."

In addition to its glossiness, the huge size of the Enterprise model caused other problems with the

blue screen. On some of the fly-by shots, the camera had to be turned sideways and lifted up in the air to keep the blue screen behind the model. When Ralston used a wide-angle lens for close ups, the ship would sometimes run off the edge of the blue screen and suddenly the stage or the ceiling joists were in the picture.

The same camera used in STAR WARS was used to shoot the Enterprise and the other ships. Ralston refers to it as the "Flex," short for Dystraflex, named for effects man John Dykstra. Even using its computerized mount, Ralston and his crew were always working on tall ladders or on their backs.

When a shorted wire knocked out some of the lights in the Enterprise model, bringing filming to a halt, the person who was arm-pit deep inside the Enterprise—feeling for a loose wire—was 6-foot-5 Steve Gawley, ILM's supervising modelmaker. The 30-year-old Gawley's soft-spoken, shy demeanor is in direct contrast to his strawberry blonde hair and flaming red beard. He got his job through Joe Johnston, the special effects art director for STAR WARS and has been at ILM ever since.

While the Enterprise model was built for the first movie, other models seen in STAR TREK II had to be built from scratch. The most notable was the Reliant, the ship Khan

commandeers to fight the climactic space battle with the Enterprise. The Reliant was designed at Paramount, and the drawings were sent to ILM for execution. Given control of the actual building, Gawley was able to make the model smaller, lighter and its wiring less complex than the huge Enterprise.

In addition to the Reliant, the model department made small models of both Enterprise and Reliant for distant shots, and close-up sections of each ship for use in the space battle scenes. Said Gawley, "It was very interesting and quite a challenge, to construct models so that Ken Ralston and our pyrotechnics expert, Thaine Morris, could blow them to smithereens on film, without actually damaging the model."

Gawley had only a few months to build the models which was tough even with his 10 man crew on STAR TREK II. "We started in September and finished in late December," he said. "I've been dealing with the producer, Robert Sallin, since late August. He's been very involved."

Because of the short schedule, Gawley took some short cuts. The space-lab Regula One is actually a space station left over from the first movie, built by Magicam. It was the orbiting platform the crew of the Enterprise assembled on before boarding their ship in drydock.

Gawley took the model, turned it upside down, took a few things off, added a few things and christened it a "scientific" space station.

"It was quite cost effective," he said. "It was this approach that prevailed throughout the project."

Ralston was much happier with ILM's Reliant, than with the Enterprise. "The Reliant is a nice squat contraption that looks a lot more believable to me," he said. "The ship takes the best of the Enterprise, rearranges it, and adds a few goodies of its own. It's much easier to have it sit there and look right. And the model is great. It's made of vacu-formed plastic and two guys can mount it on the pipes for a shot." The wiring of the Reliant was much simpler than the Enterprise. Ralston had to painstakingly rewire an elaborate network of switches on the Enterprise to a big console every time they mounted it.

"I'll probably get attacked about this, but I'm just not crazy about the original design of the Enterprise," said Ralston. "It's a shape that does not lend itself easily to looking good in the frame. It's hard to come up with angles that really read like anything. There are only two good angles on it."

Another irritating problem for Ralston was the Enterprise's exterior lights, which point up surface features such as the registration

Costume Design

Robert Fletcher jumped at the chance to get the Enterprise crew out of those dumb leisure suits.

Costume designer Robert Fletcher worked on the first STAR TREK movie and welcomed the opportunity to redesign Starfleet's uniforms for STAR TREK-II. "The ones in the last movie weren't military enough to suit me," he said. "Roddenberry always contended that the Federation is not a military organization. Yet they always behaved as if it were. They have ranks, they have military courtesy, and Kirk is definitely in command on his ship."

Unlike the uniforms from the first movie, or the series, the costumes for STAR TREK-II look practical and durable. They have pockets and places to put things, outerwear looks warm, and there are patches and emblems which seem to have meaning. For instance, Fletcher designed a field coat for protection in inhospitable environments with pockets and tabs and loops, for all the equipment they're likely to carry around, like phasers and transponders.

Fletcher also included a shoulder patch that shows a schematic view of our solar system, with the orbits of the planets and Earth pointed up in green. It's worn by Federation personnel who are stationed on Earth or are based from Earth, as is Captain Kirk.

Trapunto—a kind of raised quilting—was extensively used in the wardrobe, both as decoration and for practical purposes of padding and flexibility at joints in the spacesuits. A machine produces the bas-relief effect by stuffing the areas of outline stitchery with soft thread, which it shoots in via air pressure, like a spray gun, through its hollow needle.

"That trapunto machine saved my life," Fletcher said. "The machines are very rare and are not made anymore. We had, perhaps, the last one in existence on the West Coast, a 50-year-old handmade antique. We lived in constant fear that we were



The costumes of Khan's desert survivors were designed by Robert Fletcher to appear as if they were made from upholstery, circuit wiring and spare parts. Khan's outerwear, right. A rag-tag follower, above.

going to break its one and only needle, because, of course, you can't get them anymore either."

The needle never did break, but Fletcher had one terrible moment when he thought the needle had been stolen and held for ransom. It turned out one of the workers had taken it away for safekeeping. All the trapunto seen in the film came from that one simple machine.

"All the ornamentation is trapunto and insets and stitchwork," Fletcher said. "If you look at McCoy's outfit when he comes to see Kirk at his



apartment in San Francisco (see photos page 55-56), you'll see it's a shirt and very complicated trousers with inset panels of color. I also tried to bring out the personalities of the characters in their clothes. Kirk, for instance, is a man who likes luxury, a man with an ego. He'd like clothes which are showy in an elegant way. Kirk's shirt has trapunto work on the cuffs and in the shirtfront."

The sophisticated clothes worn by the crewmembers of the Enterprise are a far cry from the barbarian splendor, with futuristic embellish-

ments, worn by Khan and his band of marooned followers. Their basic clothing, Fletcher decided, is what they had on when they were stranded, which were space outfits from the 1990s. In fact, Fletcher was shown the "Space Seed" episode so he could work from there.

The rest of what Khan's people wear are additions made from pieces of the upholstery, drapes and other fabrics on the spacecraft, plus ornaments they've made. "As in most primitive societies, there would be a desire for ornamentation," Fletcher said. "I proposed that to while away the time they made themselves belts, necklaces, armbands, and so on, from pieces of the spacecraft. We actually did utilize circuitry, wiring and cannibalized machinery."

Raggedy black robes are what the people wear for moving about on the planet in the constant sandstorms. Based on Taureg garments from the Sahara, Fletcher and his crew made the robes—sort of burnouses—out of desert cloth, a heavy nubby cotton. They dyed the robes black, and then bleached them to show wear, painted over them for stains, and dribbled on wax, paint, and other muck.

Each one of Khan's followers also was given an individual protective mask out of some piece of metal. And Fletcher figured that the people had made gloves out of vinyl and other upholstery material, sort of fusing it together with a hot iron, and winding other stuff around and stitching where possible. "Those gloves were a bitch to make," said Fletcher, "but I'm proud of the way they turned out."

Costume designer Robert Fletcher points to three rings of trapunto stitching on the arms of engineering's protective suits. Trapunto was used on the collars of Fletcher's redesigned Star Fleet uniforms, modeled by William Shatner as Capt. Kirk.



number, the vessel's name, and the Star Fleet logo. These lights required special handling during the filming since they are really spotlights cast onto the model and don't come from inside the ship or from surface-mounted fixtures. The spotlights are made from "inky" lights. Inky as in inky-dinky. The lenses are a couple of inches in diameter, but the beam of light can be reduced to a pinpoint.

For Ralston these small lights were a huge headache, since everytime the ship rolled, all the spotlights had to roll with it. It was impossible for the whole lighting set-up to roll; so Ralston was forced to do a lot of trick shots like having the camera roll and the ship stay stationary.

"It affected the flexibility of what we could do with the models," Ralston said. "Fortunately they're not doing maneuvers like X-wing fighters anyway. They sort of lumber along, and it's what's going on all around them that creates the excitement in scenes like the grand-slam finale: the battle inside a nebula."

During the fight in the nebula, both the Enterprise and the Reliant sustain heavy damage. The Enterprise actually has a part of its hull *punctured* by phaser fire. To create the damage, Steve Gawley and his model-makers first sculpted a big section of the Enterprise, the diagonal main strut affair just below the saucer, out of wax. The shooting lights got the wax soft enough for Ralston to go in with sculpting tools and animate the phaser fire opening up the hull like a can opener.

On the Reliant, the rollbar—the piece that stretches across the top of the ship—blows up. Instead of destroying that piece of the model and rebuilding it everytime, it was designed so that a lot of the structure would remain intact. Part of its skin was wax and filled with all sorts of explosives and little plastic scraps called "nernies" that would fly out.

With filming on the optical effects already in progress at ILM, STAR TREK II's director was chosen. "We talked to a lot," producer Robert Sallin recalled, "but Nick Meyer's vision of the work was the first one that struck a really responsive chord in me. The man is a brilliant writer. He understood the story we were trying to tell, which transcends high adventure on alien planets. Meyer was sensitive and perceptive, and I liked his sense of the character interplay, the conflicts, and the human elements of the story. His ideas brought dimension that broadened the scope of the material as we were working on it."

Robert Fletcher, who designed the costumes for the first STAR TREK feature, was hired to design the costumes for STAR TREK II (see sidebar, page 56). "Nick Meyer



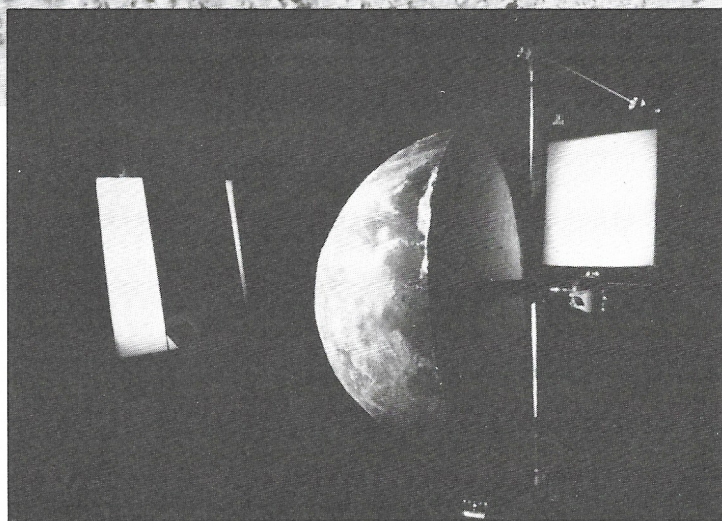
GAMMA REGULA, a lifeless, barren planet which served as the subject of the Genesis Project, was constructed at effects supplier ILM in San Rafael, California. Production coordinator Warren Franklin watches the 300 pound tabletop set for closeups take shape under the hand of modelmaker Bob Diepenbrock. For long shots, a half sphere mockup (inset) was constructed.

wanted the costumes to be dashing, and a little romantic," said Fletcher, emphasizing the departure from the bland uniforms he designed for STAR TREK—THE MOTION PICTURE. Those designs were dictated by Gene Roddenberry, who wanted a "sprayed-on" look, and director Robert Wise, who insisted the costumes be monochromatic to focus attention on the actors' faces.

In changing the Star Fleet uniforms again, producer Robert Sallin used the rationale that uniform styles in our own present-day Navy have changed in the past 10 years. "I thought the series uniforms looked like stretch Dr. Denton's," said Sallin, "and the first movie's uniforms looked like leisure suits. We decided to have uniforms that looked like uniforms." To get a sleek, colorful, military look for the uniforms of STAR TREK II, Fletcher went back to traditional military fabrics, natural fibers not synthetics.

"I think the reason that clothing now seems loose and unstructured is that, for all its practicality and washability, synthetic fibers don't tailor very well," said Fletcher. "They're terribly limited in use. You can't mold them. They don't dye, they don't drape, they don't do a goddamn thing a fabric should do. And they have very raw, hard colors."

"The colors I wanted for the film are what I call corrupt colors," con-



tinued Fletcher, "a shade off from a pure color. The uniform jackets aren't quite red; Kirk's civilian shirt, in the scenes at his place in San Francisco, is a sort of dusty teal blue; and Spock's Vulcan robe isn't a true black—everything is an 'ish' color. Maroonish red, brownish green, purplish black. They're not colors you see today, so in a subtle way they indicate another time."

Sallin missed the color designation of the uniforms in the series, where each department had its own color; so Fletcher came up with white tunics for Command, a soft sea-green for Medical, a bluish-grey for officers, and a scarlet for cadets. Rank and station designations are carried forward on sleeve stripes and some detailing on the jacket fronts.

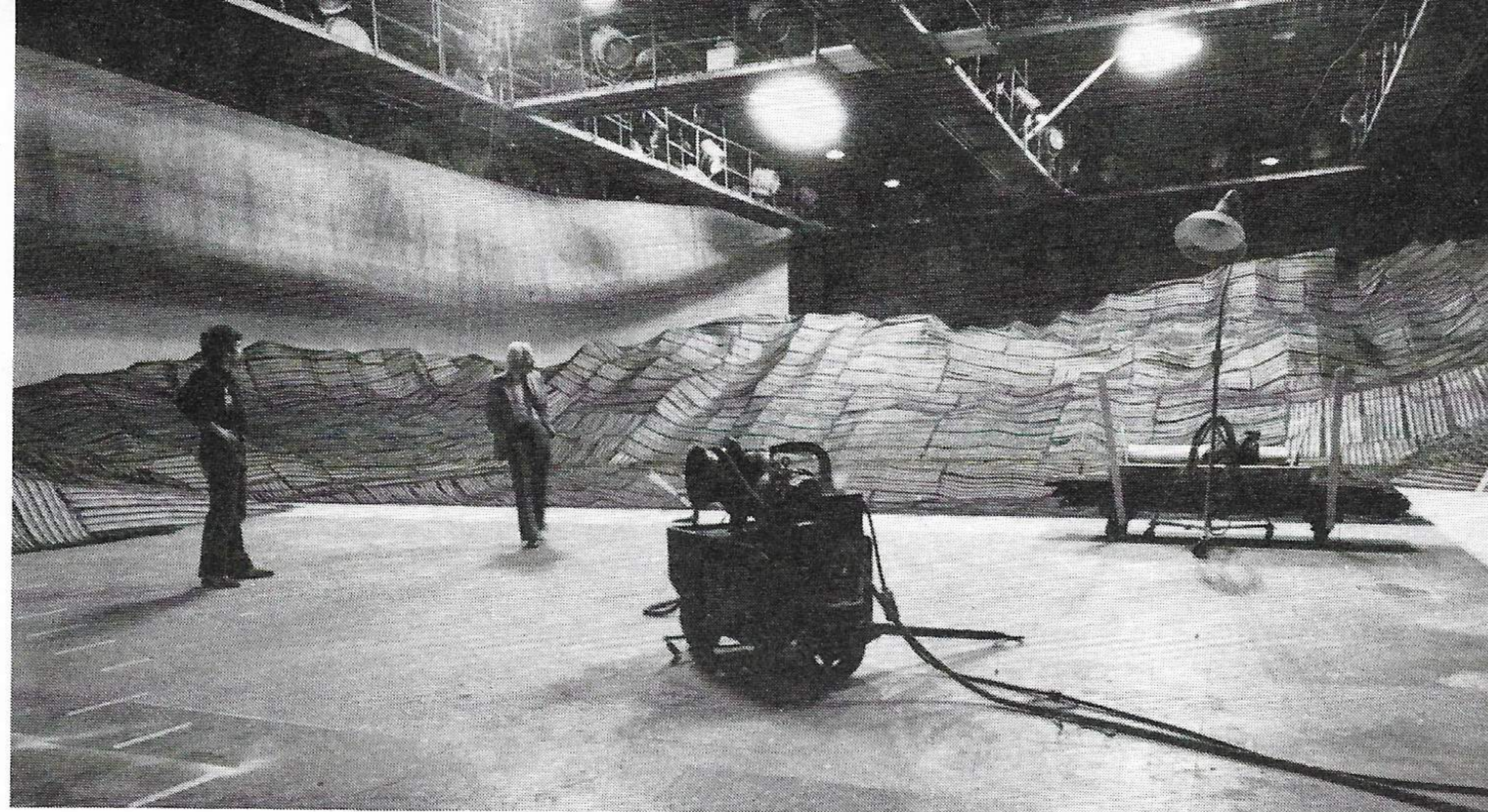
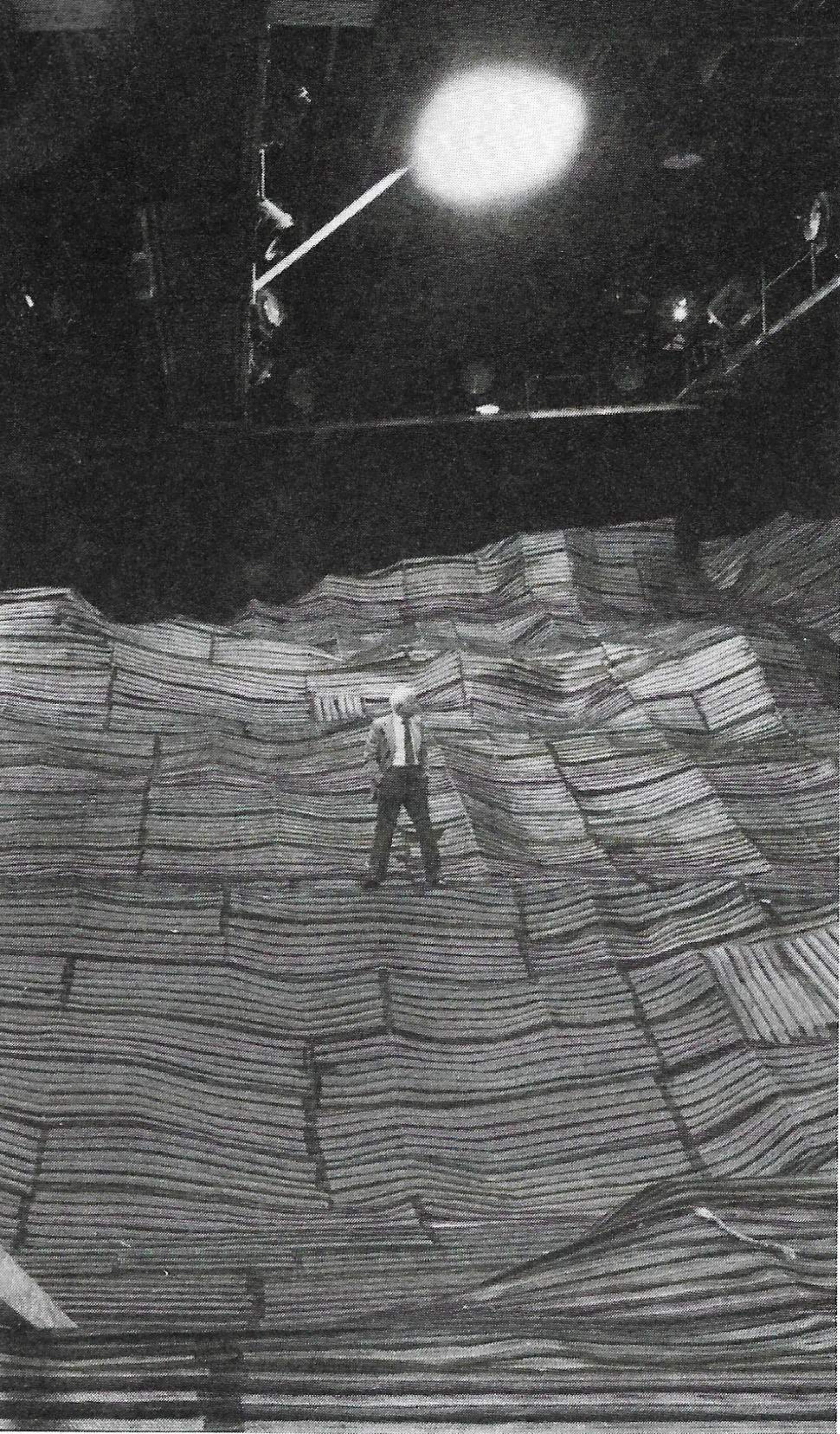
The wardrobe for STAR TREK II was made at Western Costume, the huge motion picture manufacturing and rental facility just off the Paramount lot. Paramount has a very good ladies' department, but the tailoring department wasn't up to Fletcher's standards.

The biggest asset of the clothing department at Paramount were their storerooms filled with an

enormous stock of old fabrics, silks, and pure wools, some of them 40 years old, but kept in the dark and in good condition. "Wonderful natural fibers like those are almost impossible to find anymore," said Fletcher. "Paramount is one of the last studios that has stocks and even it is no longer acquiring for the future. When their stocks are gone, there won't be any more."

Among the few costumes which weren't made for STAR TREK II are the spacesuits with self-contained life-support systems and propulsion backpacks, and Spock's Vulcan robes. Both are styles Fletcher designed for the first STAR TREK movie. The spacesuits are made of Spandex.

One challenge in the costume design was to make contemporary, common-place closure devices, such as zippers and snaps, look futuristic. The method of closing the flap of the jacket, where it crosses over the chest, was a bit of a problem. Fletcher and his crew rejected zippers and buttons right off, which left them with either hooks or snaps. Fletcher decided on covered snaps, black, sewn on a



black tape. Even so, when the jacket was open, they were pretty obviously snaps.

"Nobody was happy with it," said Fletcher. "Then I realized that what gives them away is the little individual dots and nipples, so I took a lot of very fine silvery chain and stitched a few links between each snap. When it's open, it's kind of mysterious-looking. You don't know what it is, maybe some sort of magnetic chain."

Producer Robert Sallin drew upon veterans of commercials production in his choices for STAR TREK II's cinematographer and film editor. Gayne Rescher was hired as director of photography on the strength of his work for the TV-movie BITTER HARVEST. Editor Bill Dornisch had worked for Sallin on commercials and on Sallin's feature THE PICASSO SUMMER, based on a story by Ray Bradbury.

The producer's quest for efficiency and streamlining led him to the sets Paramount had stored away after the first movie. "I discovered they had taken Joe Jennings' design for the bridge, which was made in 'wild' [moveable] pieces, and locked it together. It was designed to come apart in wedge-shaped sections, and the sections were on wheels and hydraulic shock absorbers. They had bolted them together, and put on a ceiling

piece and hadn't made it wild. I couldn't believe it. It made heat build up, it made it hard to move the camera, it restricted your angles and coverage. The first thing I did was order that the set be broken into sections."

Sallin also disliked the bridge set's use of 8mm and 16mm film projectors for all the monitor displays. "The images dimmed unless photographed straight on," he said, "and all those chattering projectors and humming fluorescent tubes were so noisy that every line of dialogue spoken on the bridge in the first film had to be re-recorded later." Sallin had the film elements for the monitors transferred to video-cassettes, catalogued them, and put in a master control system.

PRODUCTION DESIGN

"You have to say, 'Look, that won't work. That place isn't there. You can't get there from here, and the fans know it!'"

**Joseph Jennings,
production designer**

The designer of the bridge set, Joseph Jennings, was hired as STAR TREK II's production designer. Jennings began work on STAR TREK II after Mike Minor

had been hired to storyboard the script. Jennings had given Minor one of his first jobs in the business—as an illustrator on GUN-SMOKE (which Jennings art directed for eight years)—and they had worked together on the first STAR TREK feature. "We worked together like Rogers and Hammerstein," said Minor affectionately of their collaboration on STAR TREK II.

As far as the genial, slow-talking, white-haired 60-year-old production designer is concerned, there isn't much difference between an art director and a production designer. A bigger credit, perhaps, just a single card up front. "But whatever you call the job," Jennings said, "it amounts to having responsibility for the look of the production."

Jennings, was one of three art directors credited on STAR TREK—THE MOTION PICTURE. Jennings had been that film's original art director when it was begun as a television movie. According to Jennings, the fact that the previous STAR TREK film had so many art directors, in addition to a production designer, is symptomatic of what went wrong with the production.

"We made a camel," he said. "It started out to be a horse, but a committee got hold of it. Everyone got into the act on that movie. There was creative pulling back and

forth, fumbling around, coming and going of people *ad infinitum* and *ad nauseum*. Everyone who worked on the art direction provided too much input to be ignored, so we all got credit, and Hal Michaelson, brought in as art director, ended up getting credit as production designer."

Nearly everyone on STAR TREK II expresses some disdain for its predecessor, STAR TREK—THE MOTION PICTURE. Few are quite as vehement as art director Mike Minor, who worked for Jennings on the previous film as a production illustrator. "It was one of the more soiled and shabby chapters of Hollywood history, in terms of how people were treated," said Minor about the first film. "The trouble, as always, was that the wrong people were in charge. We're in a business in which the people at the top, who make the decisions, really don't know a damn thing about making pictures. I think we all knew then that we were associated with a bomb. It's too bad the movie happened at all."

Executive producer Harve Bennett and producer Robert Sallin made sure that too many cooks wouldn't spoil STAR TREK II. Said Jennings, "I found Harve and Bob very congenial working partners. They were very receptive of ideas, yet directed the whole opera-



CETI ALPHA V is the inhospitable desert planet on which Captain Kirk marooned Khan. Captain Terrell (Paul Winfield) and Commander Chekov (Walter Koenig) beam down to the planet's surface (left), unaware of Khan's presence. The set was constructed on stage 8, the largest soundstage at Paramount Picture's Hollywood studios. Production designer Joseph Jennings (far left), with art director Michael Minor (top left), inspect the set under construction, platformed to a height of 25 feet. Onto this mat-covered wooden base was dumped tons of colored sand and Fuller's earth, a fine powder. Four huge Ritter fans were used to blow the dust and sand into a blinding storm. An immense cyclo-rama, painted to match the set, was hung around the walls of the soundstage. Film crews (right) were forced to wear cover-alls, boots, masks, and goggles with the camera and all equipment shrouded in plastic to prevent breakdowns. Cast members had only their costumes for protection. Winfield and Koenig (bottom left) are shown, sans helmets, during a lull in filming. The actors found their costumes almost as uncomfortable as the set. The spandex spacesuits from **STAR TREK—THE MOTION PICTURE**, were unventilated. The actors had only five minutes of air once the helmets were attached and had to signal by voice mike when a breather was necessary. Some agitated arm-waving was occasionally necessary when the mikes broke down. In the original script, Ceti Alpha V had been an ice planet. After three days of filming on the set, production designer Joseph Jennings regretted his decision to change it. "On a refrigerated set," he observed, "you can always wear thermal underwear."



Cinematographer Gayne Rescher and 1st camera assistant Catherine Coulson.

"We were stuck with that schematic," said Jennings, "but I think we *should* be stuck with it. It's part of the **STAR TREK** universe now. The fans are familiar with how the Enterprise looks and works, so it all has a sort of *de facto* existence, a bogus logic. You have to work with that, and I think a production designer has to realize it. Directors, too. Sometimes they're hard to convince and you have to do a sales job. You have to say, 'Look, that won't work, that place isn't there. You can't get there from here, and the fans know it. If you want to do your own outer space movie, then go off and do it, but don't call it **STAR TREK**.'"

Having his production design ring true is of great concern to Jennings. "I always think of an anecdote that John Barrymore supposedly told," he said. "Someone asked him how he portrayed such a convincing limp when he played Richard III. He told them he just pointed the toes of his right foot at the instep of his left foot, and walked the best way he could. Barrymore established a frame of reference, and then was as honest as he could be within that frame. So once the writer and producer and director and the whole creative group establish the frame of reference on a production, I just try to be as honest

tion with a loose hand and didn't hover."

Minor's feelings about **STAR TREK II**, which he joined in June, 1981, after working on **BRUBAKER**, **THE SERIAL**, and Paramount's 16-hour TV miniseries, **THE WINDS OF WAR**, are more sanguine. "This is sort of an unusual undertaking," he said, "a motion picture for theaters produced by the TV wing of Paramount. They have done themselves proud. I think the script is excellent. It's a real **STAR TREK** script: it's fun, it's literate, it's clever, and it has humor. Thank God, there's whimsy. Suddenly we could block out the memory of that first feature and we've got the energy and drive of the best of the TV series. Everybody felt good about it."

Minor, who looks like the pirate king from "The Pirates of Penzance"—shaggy hair, bandido moustache, stocky muscular body and a somewhat roguish grin—is a **STAR TREK** fan, which may explain the degree of his bitterness over the first film's missed opportunities.

"Our technical consultant, Dr. Richard Green of the Jet Propulsion Laboratory, is also a real fan," said Minor. "So is Gayne Rescher, the director of photography. He really committed himself to the picture, and even came in two weeks early to work with Nick Meyer, fig-

uring out how to shoot the bridge. People are going to notice how much more interesting the photography is in this picture because the camera is always in motion."

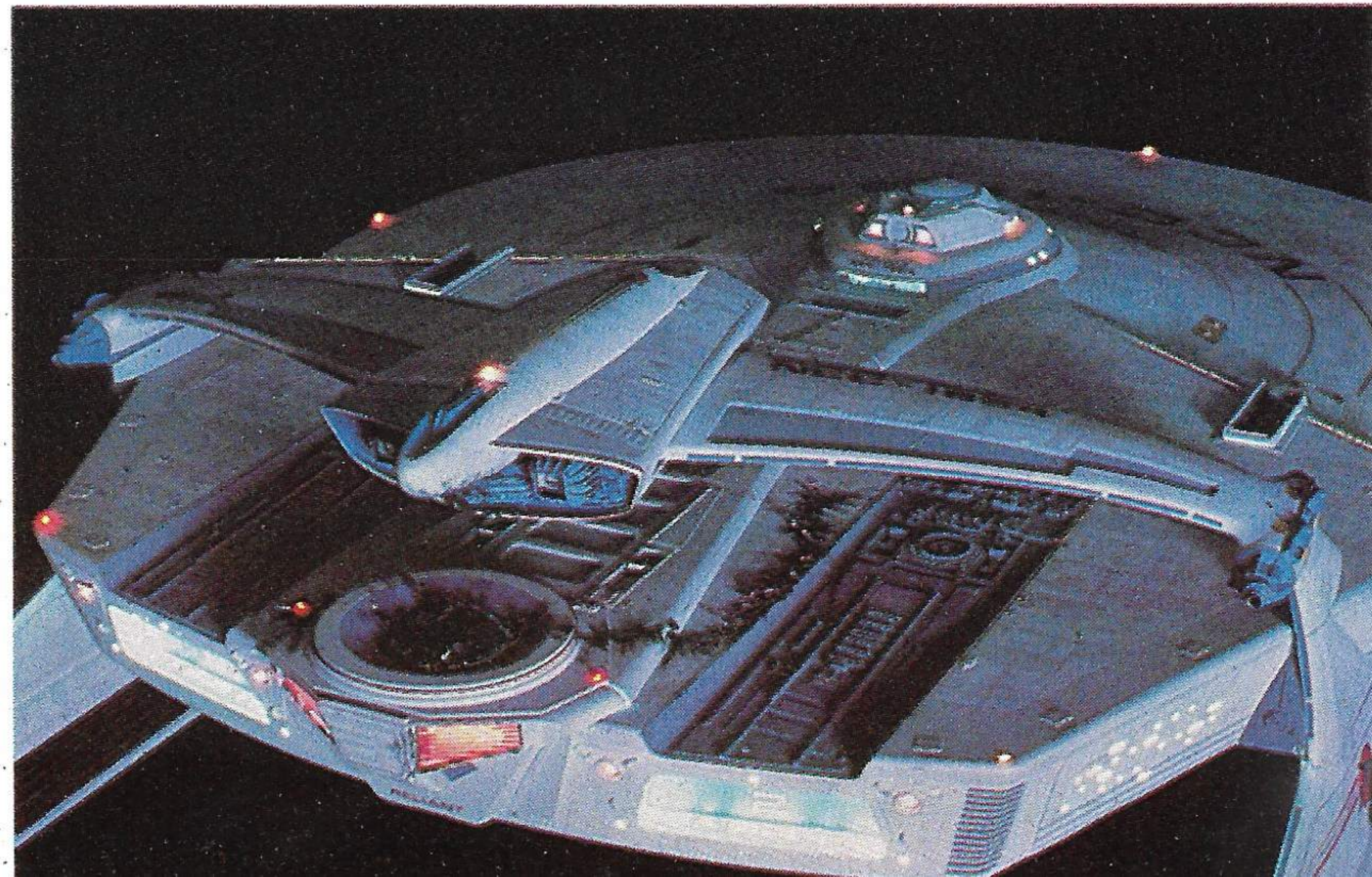
Minor talks about **STAR TREK II** not only with the zest and enthusiasm of someone who helped create it, but with the added charge of someone who is doing just what he's always dreamed of doing. When **STAR TREK** hit the airwaves in 1967, Minor was inspired. "I spent about four months, working all hours after my regular jobs, doing sketches and watercolors of alien landscapes, costumes, creatures, till I had a portfolio," he said. Minor called Desilu and asked for an appointment with series creator Gene Roddenberry. In one of many instances of Roddenberry's legendary kindness to fans, Minor was invited to bring his artwork to the studio.

"Gene liked the artwork, and he had me show it to the art director, Matt Jeffries," said Minor. "Jeffries bought about twenty pieces to use as art objects around the ship. Some of the critters were hanging in McCoy's office and cabin during the third season. A creature head I did in latex became the Melkot in 'Spectre of the Gun.' I later discovered that, in my ignorance, I had stumbled upon the only route by which I could have sold to the show... by bringing art in on

spec. Union regulations prevented the production company from commissioning work from an outside contractor, but they *could* buy existing material."

Jennings, like Minor, is an old hand at **STAR TREK**. He worked for art director Matt Jeffries, an old friend, drawing the set designs for the original television series. In designing **STAR TREK II**, Jennings kept the layout of the Enterprise consistent with the blueprint drawings of the ship (created by Franz Joseph Designs) that were merchandised after the TV series left the air.

A close-up of ILM's light-weight vacu-formed plastic model of the Reliant, Khan's ship, which was lighter, less complex, and easier to film than the Enterprise.



as I can within it."

Jennings' respect for the groundwork laid by the series brought subtle character points to his sets and furnishings for *STAR TREK II*. Kirk's apartment in San Francisco has a collection of antiques. In the series, Kirk's interest in history is brought up many times without being belabored.

It is Kirk who quickly realizes when and where they are in the many episodes which involve time-binding or recreations of past cultures like "City on the Edge of Forever," "A Piece of the Action," "Shore Leave," "Tomorrow is Yesterday," "Patterns of Force," and others, including the seminal episode for *STAR TREK II*, "Space Seed."

"It might have been a nice touch if some of Kirk's 'antiques' had been objects from our own present," said Jennings. "We thought about it and had the urge, but we sat down till it went away, for the sake of appealing to a broader audience. A sophisticated audience of *STAR TREK* fans and science fiction buffs would love and appreciate the irony in something like that. But if I were to take a perfectly logical present-day artifact, say a toaster, and imply that this is an antique to Kirk, either I'd have to make a story point of it or your average Joe Doaks would be thinking 'Gee Whiz, that's a toaster . . . what's antique about that?'"

As in the series, Spock has his quarters furnished with Vulcan art objects. Producer Robert Sallin wanted the centerpiece to be a tapestry of the Vulcan *IDIC* (Infinite Diversity in Infinite Combination) a revered cultural symbol of the *weltanschauung* of Vulcan, Spock's home planet.

While there wasn't time to commission the tapestry (which Jennings said, "in drawing's, made Spock's cabin look like an opium den"), Jennings and Mike Minor kept Sallin's choice of the *IDIC* symbol and came up with a quick, cheap and colorful substitute: a wall mural composed of hundreds of tiny metal discs which has a

THE GENESIS TAPE is a computer simulation of the terraforming capabilities of Project Genesis. The computer generated images were created by Sprocket Systems, a film research division of Lucasfilm, in conjunction with ILM. Illustrating the 67 second sequence, which is seen from the point of view of an on-rushing deep space probe, from left to right, top to bottom:

1) the probe approaches a dead, airless planet, and fires the Genesis device, which impacts with a flash of light; 2) fire races across the surface of the planet; 3) the surface melts, sending up huge clouds of gas that eventually form an atmosphere; 4) the surface cools, and geographical features begin to form; 5) the probe swoops down a long, narrow canyon and out across a sea beginning to fill; and 6) the probe flips over to look back at the receding world, now a green and blue hospitable planet. ILM effects co-supervisor Jim Veilleux conceived the Genesis Tape to replace a scripted live-action sequence in which the Genesis device was to be demonstrated by turning a rock into a flower. A ten man computer graphics team headed by Alvy Ray Smith and Loren Carpenter worked five months on the sequence.

ILM matte artist Chris Evans was called-in to paint the sequence by computer, inputting visual data by the movements of a computer-linked light pen across a flat two-dimensional grid-field. Movements of the light pen are recorded by a computer that displays the picture 30 frames a second on a video terminal above the grid. Programs in the computer could be selected by Evans to sketch, select colors, paint and manipulate his artwork, including one program which wrapped it around the planetary sphere.

soft iridescence, like the scales of a butterfly wing, with the convincing look of some alien artistry (see photo, below).

To Southern Californians however, the *IDIC* may look suspiciously like a "Sparkletts" sign, which shimmer intriguingly on the sides of delivery trucks for a local brand of bottled spring water and, in some respects, that is exactly what it is.

"I was dubious, at first," admitted producer Robert Sallin, about giving the go-ahead to have it made. "It looks expensive but wasn't. The chap who makes the



signs came with his little kit, which is really only a punch, some swivel wire things, and all these tiny little reflective metal discs that come in a range of hundreds of colors and tones. He worked from a big design and put it together in no time."

Jennings reused a number of sets from the first movie. In addition to the set he designed for the Enterprise bridge, which director Robert Wise had bolted together, he pulled from storage the bridge set of the Klingon cruiser, which was redressed as part of the Enterprise docking bay. Other portions of the Klingon ship became the transporter at Space Lab Regula One. The Enterprise bridge was redressed to become the bridge of the Reliant. "That's a fact of movie-making called 'The Price Is Right,'" Jennings said. "The sets were already built. It would have been profligate and foolish not to use them."

Jennings modified the look of the existing Enterprise sets to get the sleeker, more utilitarian look that director Nicholas Meyer wanted. One new set built is the Enterprise torpedo room, a part of the ship that has never been shown before.

While many of *STAR TREK II*'s sets came from the first movie, many of the props that dress the sets came from John Zabucky's Modern Props. His facility, just outside Los Angeles, designs and builds

both hand props and large self-contained props which form parts of sets.

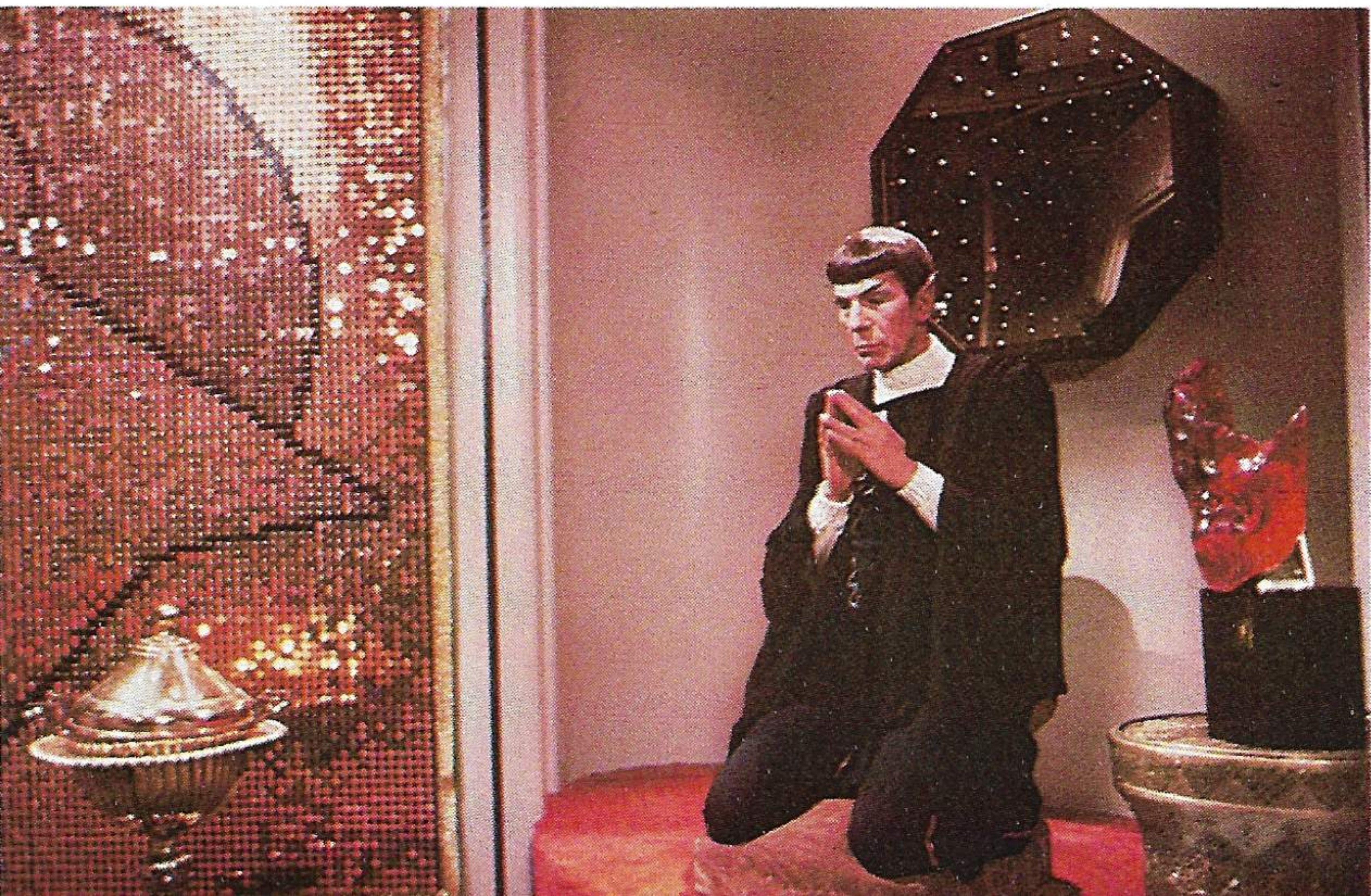
The production rented many sizes and styles of prop computer units which now stand in shadowy ranks amid Zabucky's main store-room. They are seen in the engine room of the Enterprise and in various areas of Space Lab Regula One. As much as 30 feet of set can be dressed with Zabucky's computers.

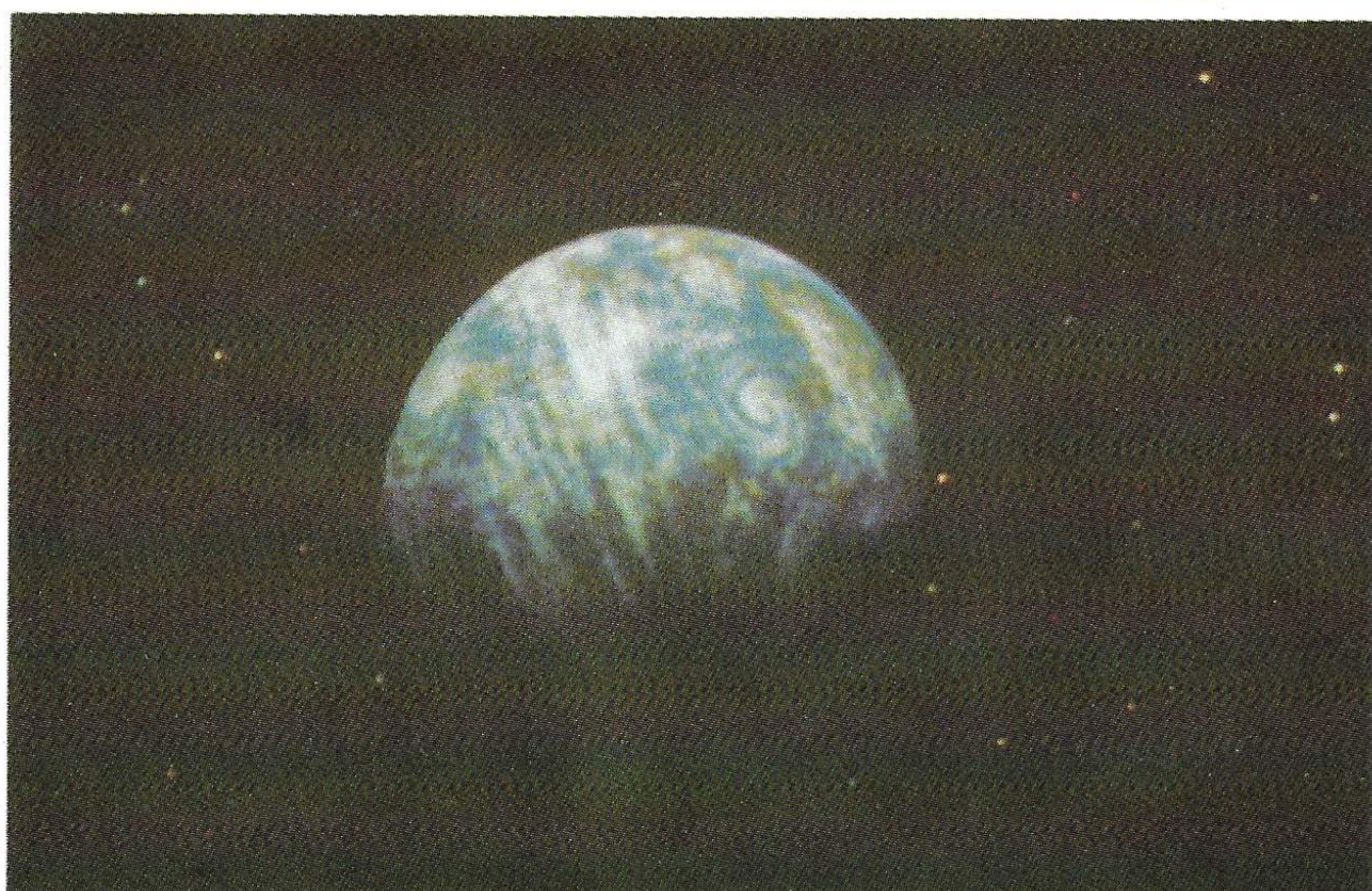
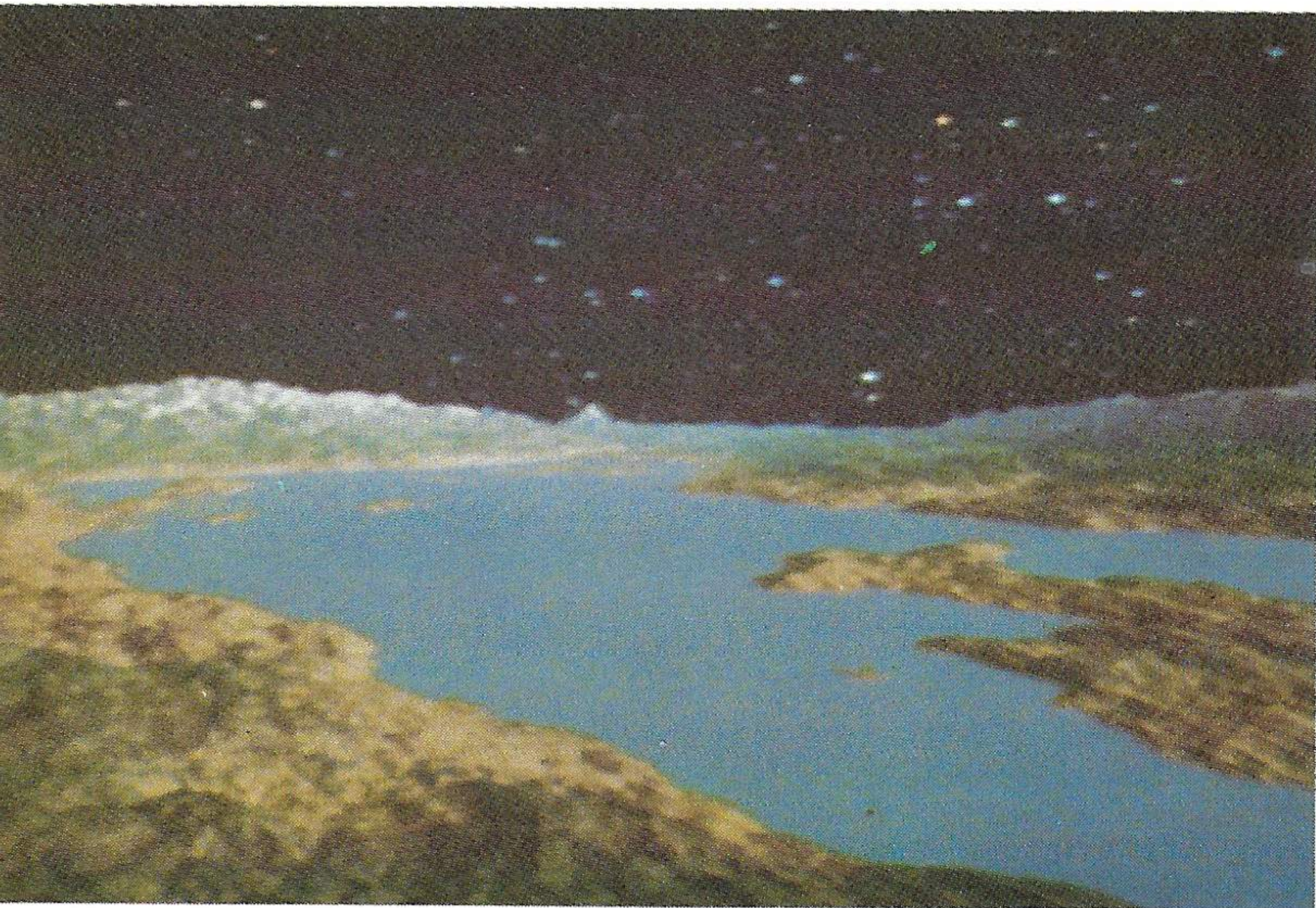
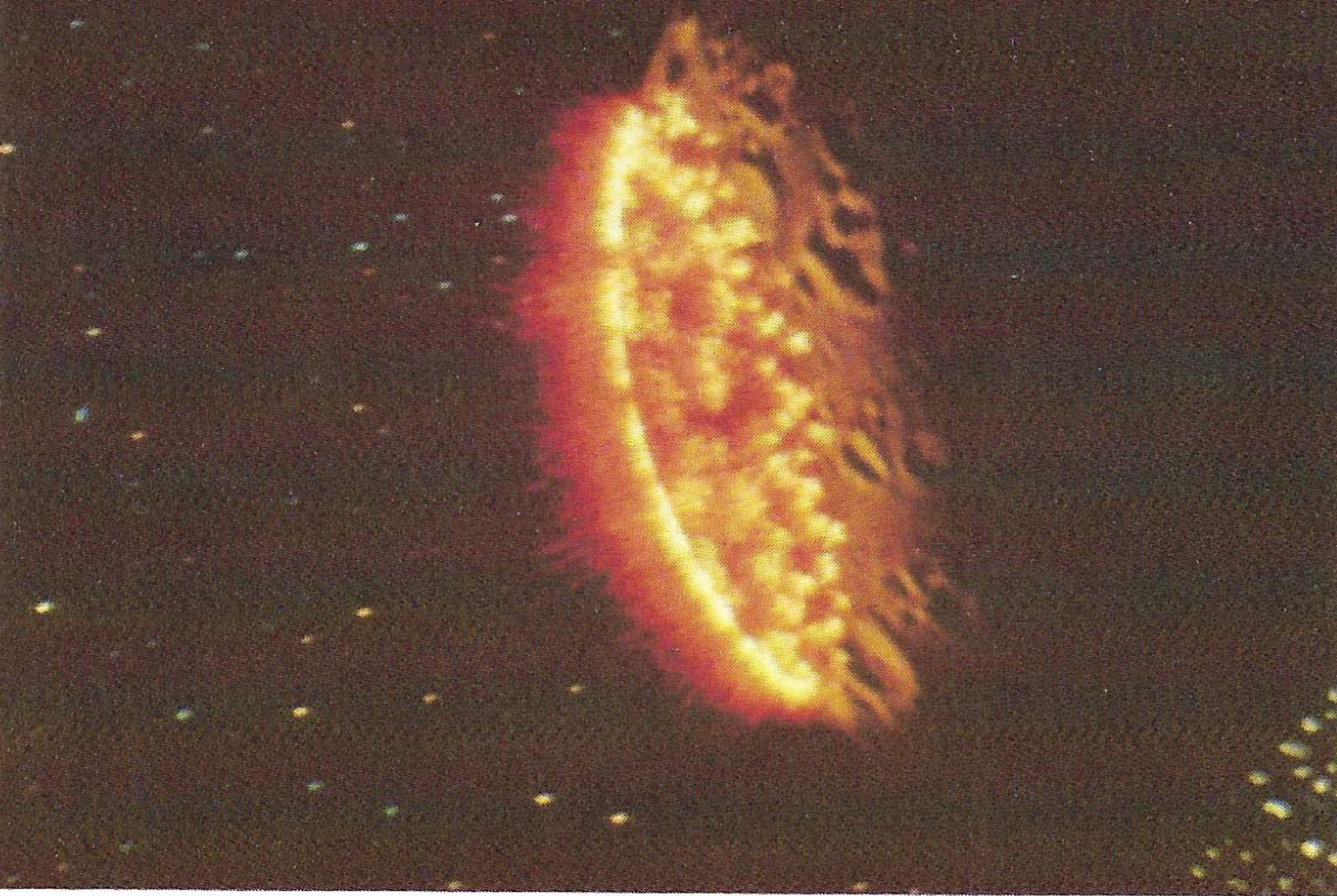
Modern Props also made many of the hand props seen in the film, including new tricorders, new wrist communicator devices, an electronic dustmop, futuristic fire extinguishers, several varieties of medical instruments, some small cargo containers which look like miniature Apollo capsules, a flange-necked liquor bottle that McCoy presents to Kirk early in the film and new hand communicators.

The hand communicators are basically a Vietnam War walkie-talkie unit, stripped of paint and plated with chrome. "It was what Paramount wanted," said Zabucky. "We had a really great design that we wanted to build, but they were fixed on these things."

In contrast, the tricorder and medical instruments look businesslike and have an aura of technology, rather than movie prop. Lights that seem to have some purpose move within them, and they look rugged and durable. "You

Spock (Leonard Nimoy) meditates in his quarters, dominated by a shimmering metallic tapestry of the Vulcan *IDIC* (left); a sign of Vulcan's universal humanism.





should see the phaser we wanted to build," Zabrocky said. "we did make one as a sample, but Paramount preferred to use the phasers that were made for the first movie."

AMAZING PLACES

"In the first movie the special effects became the tail that wagged the dog. In this one, the effects integrate nicely."

**Joseph Jennings,
production designer**

The surface of planet Ceti Alpha V, a desert where Kahn and his followers have been marooned, was built utilizing the entirety of Paramount's Stage 8, one of the biggest soundstages on the lot. The floor was built over in scaffolding to raise a surface resembling an eroded landscape, overlaid with flooring and mats, and covered with tons of sand and Fuller's earth, a fine powder. Four huge Ritter fans, which look like caged airplane propellers, were used to blow dust around. An immense cyclorama of the dust storm-swept sky was hung around the walls of the soundstage. The filmmakers wore coveralls, boots, masks, and goggles, and all equipment was shrouded in plastic during filming.

Ceti Alpha V, in early scripts, was to have been an ice planet. Production designer Joseph Jennings and art director Michael Minor preferred the desert environment from a design standpoint, and changed the concept in preproduction. "We had cause to remember that change, ruefully, when we were on the set breathing Fuller's earth," said Jennings. "We were just praying for the camera not to spring a dust leak. After about three days we sort of wished we'd gone for the ice planet after all. You can always put on thermal underwear, if you actually refrigerate the stage."

The actors, as well as the crew, came to rue the set of Ceti Alpha V. Walter Koenig as Chekov and Paul Winfield as Captain Terrell had to wear spacesuits when they beam down to the planet's surface.

"The suits were heavy," said Koenig, "as was the apparatus that went over our shoulders and back to support the helmets. But the most disquieting problem was the helmet itself. Nothing had been done about ventilating it, and once it was on, we had four or five minutes worth of air inside, and that was it. Periodically, between takes, someone would shove an air hose under the helmet and fill it up with fresh air."

"We had two mikes in our helmets," he continued, "one for

recording dialogue and one which was used to talk with the director or each other. Sometimes the mikes wouldn't be switched on, so no one would hear us say we were running out of air. If we started to get light headed from lack of oxygen, we'd go around tapping our helmets, hoping someone would understand we were in trouble. As soon as we'd stop shooting, even for four or five minutes, I'd always ask that the helmet and its support be taken off."

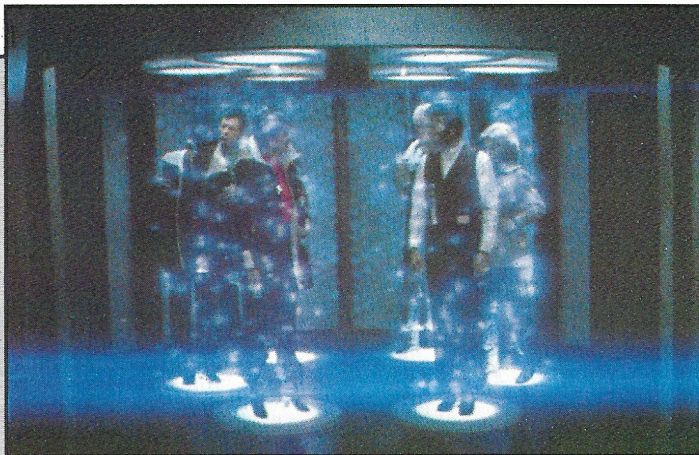
Koenig said he enjoyed recreating the Chekov character from the old series, one more time. "I wasn't on the Enterprise in this movie, and simply by virtue of that fact I had more opportunity for my character to show a bit more color," he said. "On the Enterprise I was pretty well relegated to pushing buttons and saying things like, 'Torpedos away!' By being first officer on the Reliant, with Captain Terrell, I wasn't compelled to speak in monosyllabic three-word sentences."

On Ceti Alpha V, Chekov and Terrell are infested by an alien parasite called the Ceti eel, an effect supplied by ILM's Ken Ralston. "That was one of the more enjoyable parts of the movie, for me," said Ralston. "The Paramount people asked for eels, so I needed something that would be able to slither. But considering the desert-like

environment of the planet, I thought it should have a real tough shell and look leathery."

The final design is a convincing-looking creature similar to a giant ant-lion or earwig. The "mother" is about 14" long and the "babies" come in several sizes and degrees of development. The earliest stage is a very slimy larval state that infests the ears of a host. These babies hide on the mother's back, underneath the plating. The mother puppet is designed with rods that come from underneath the tail section. The rods make the puppet move with a sort of snaky, thrashing way and there is also a mechanism for working the jaws in the head. The baby puppets are made of foam rubber and pulled along by means of a piece of monofilament fishing line. They're cut so that the front half pulls the back half, in a sort of inching motion.

Walter Koenig and Paul Winfield came to Ralston's shop for one day to shoot the effects sequences with the eels. "We had the eels crawling all over their faces for hours," said Ralston. "I'm surprised they both didn't rise up and try to kill me. We'd dip the eels in this goo, for their slime. The stuff is very unpleasant to have on your skin, especially your face, and you can't get it off. It's specially made by some guy in L.A. who makes all sorts of goos and glops and gunk



Two stages of VCE's new look in transporter effects, as Kirk and his party beam up from the Genesis Cave, showing moiré patterns and strobing light effects.

Optical Effects by Visual Concepts Engineering

It's "Beam me up, Mr. Kuran," when Peter Kuran's VCE company devises postproduction opticals.

"The way we wanted to do the transporter effect would have been more interesting than what they ended up with," Peter Kuran said of the animation work his optical effects company, Visual Concept Engineering, did for STAR TREK II. "We would have liked to show a person's body sort of building as he was beaming in . . . skeleton appearing first, then veins, and finally clothing. Not exactly like THIS ISLAND EARTH, but more like an effect I once saw on THE OUTER LIMITS.

"But Paramount wanted a very high-tech electronic look, with a moiré effect and strobes and flashes," Kuran continued. "And one of the things they emphasized was that they didn't want to use freeze-frames for the transporter process, the way they had in the old series and in the first movie. They tried to make a point of having people moving while they were being transported. We did a lot of articulate mattes to follow most of the action in those sequences, which took a lot of time. Then they decided they didn't want to see that effect, so we ended up throwing most of them away."

In addition to the transporter effect, Kuran's company added animation effects to scenes involving phaser hits and dematerializations, some exterior scenes in a sandstorm on Ceti Alpha V, and the radiation effect for the scene in which Spock receives his fatal radiation burns.



VCE's multi-beam phaser effect with lens flares, as Kirk destroys a Ceti eel.

Visual Concepts Engineering, employs a staff of from four to eight artists in a Hollywood building that once served a porno film production company. VCE received its work on STAR TREK II through Industrial Light and Magic. "Our company has done a number of jobs either directly or indirectly through ILM," Kuran said. "The stuff they don't have time for they farm out to me. I used to work for ILM before leaving to form my own company, so they know me and what I can do."

At 25, Kuran is already a veteran of

six years experience in the optical effects business. "I was 19 when I worked on STAR WARS, and the next year I did my first free-lance work, the optical animation on a piece of junk called THE DARK." Kuran left ILM after THE EMPIRE STRIKES BACK hoping the freedom would give him the opportunity to do new things.

"I started working with film," Kuran said, "looking into things that most people consider too basic or too boring, like how different images react to each other and what film is

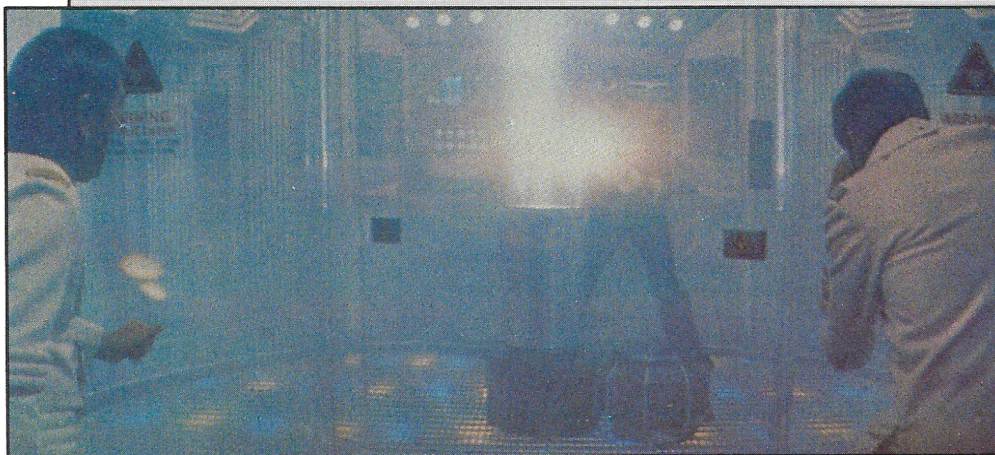
actually doing during the different phases of the printing process. I bought an old 16mm contact printer and started trying out different film stocks and different processes. Then I got to know some people with optical printers and used them in the middle of the night, Sunday morning, odd times like that."

It was Kuran's work on DRAGONSLAYER—44 shots including the spear-forging, the glowing amulet, the resurrection and the sword fights—that established his fledgling company and proved to the industry that the money allocated for Kuran's effects would be well spent.

After DRAGONSLAYER, Kuran's company worked on CONAN THE BARBARIAN and THE THING, before taking on STAR TREK II. Kuran has never regretted leaving the shelter of a big company. "I'm having a ball," he said. "Every job is different and I'm getting to do new things, which is why I wanted to strike out with my own company in the first place."

"In this business, on every job your sticking your neck out just enough that you're doing something you haven't done before," Kuran continued. "A client comes in; you decide on something; and you shake hands on it. When he leaves, you sit down and start figuring it out because often you have absolutely no idea how it's going to look or exactly how you'll do it. It's great."

Spock sacrifices himself amid VCE's reactor glow when he manually repairs the Enterprise warp drive, as the helpless Mr. Scott and Dr. McCoy watch in horror.



for various uses in movie-making."

Actually, Koenig didn't mind the face crawling scenes. "The only part I really hated was when they start the shot in which the eel comes out of my ear," he said. "I fall down on the floor and we go to a close up, real close, as it emerges. They stuffed the little latex eel, with some of that sticky slime stuff, down in my ear. That was pretty unpleasant."

For the close up shot of a Ceti eel coming out of Chekov's ear, Ralston sculpted a huge model ear cast from Koenig's ear. Ralston reused the mother eel as a baby eel with the scaled-up ear. To set up the shot, Koenig laid on a section of the floor of the Genesis Cave set brought up from Paramount. The eels were moved by Selwyn Eddy III using monofilament line threaded up through a hole in the flooring under Koenig's body.

"It looks quite satisfyingly disgusting," said Ralston. "Something about the idea of a creature in your ear just makes everyone cringe. We did several variations of each shot, to pick the best—a dry shot, one with some blood, and the *Fangoria* shot, with a lot of gore."

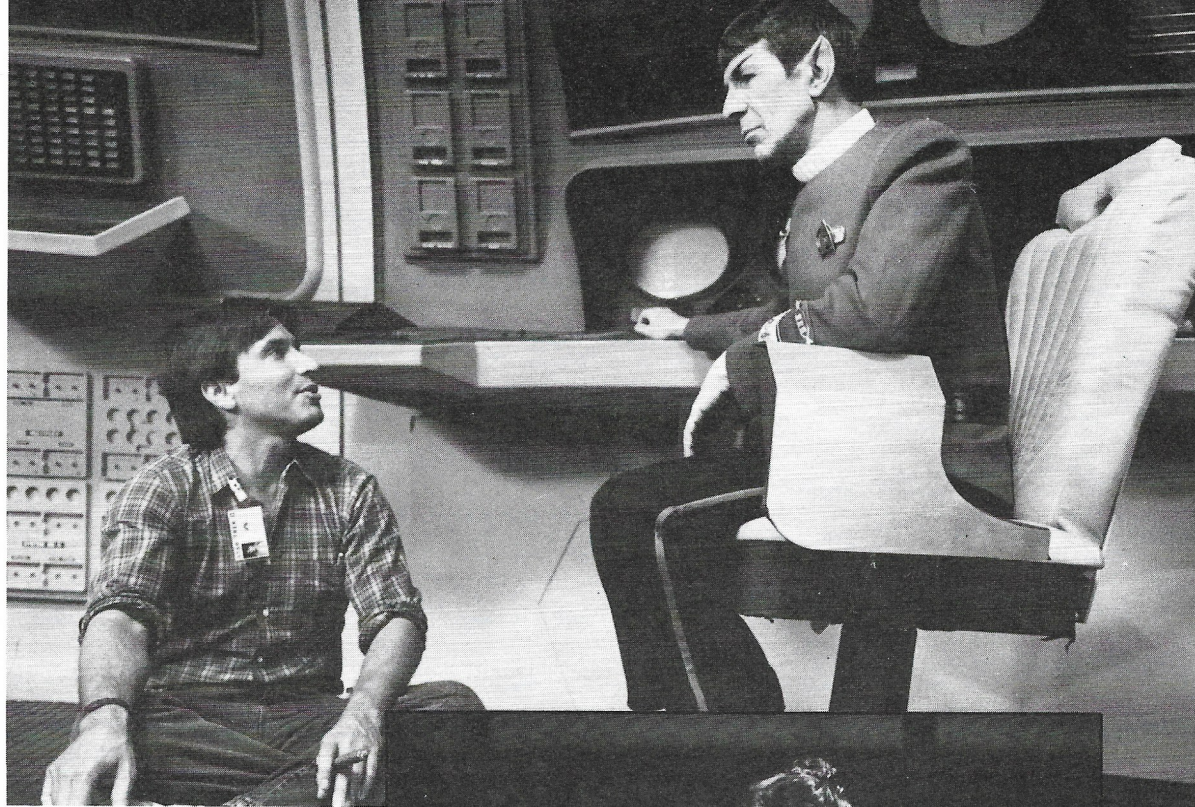
Originally, the script called for an animal to attach itself to the back of the neck. But producer Robert Sallin wanted something to provide a more visceral reaction.

The idea is that the eel goes inside your ear and wraps itself around your cerebral cortex. They render you susceptible to suggestion. "It was an amazing device that Ken Ralston built," said Sallin. "When you see it on the screen you believe it. Everytime we show that scene, everyone goes 'Urrgh.'"

Though Ceti Alpha V represented *STAR TREK II*'s biggest set, production designer Joseph Jennings called the Genesis Cave his toughest assignment. The set was to show the result of the Project Genesis terraforming experiment which transforms the interior of a hollow dead planetoid Gamma Regula. Jennings wanted to develop a geology that didn't look like Carlsbad Caverns. During discussions with art director Mike Minor, Minor remembered the distinctive caves in William Cameron Menzies' great little B-picture, *INVADERS FROM MARS* (1953).

"In that film, some sort of laser weapon forms the tremendous caverns that the Martians lived in," said Minor, a film buff who credits George Pal's *DESTINATION MOON* for triggering his interest in science fiction at age 10. "There was a lot of bubbling and frothing, and after the caves cooled you saw nothing but glass bubbles, eight or 10 inches across, all over the walls. I found out years later that they were condoms, inflated, stuck through holes, and painted."

Jennings laughed at Minor's story, but liked the idea. The Genesis machine in the script was capa-



SPOCK & SAAVIK are birds of a feather. Leonard Nimoy as Captain Spock gets an earful from director Nicholas Meyer on the bridge set, and takes it both in stride and in character. The supercilious Lt. Saavik (Kirstie Alley, inset), is half-Vulcan, half-Romulan, and Spock's protegee.

ble of breaking matter into its atoms and then reassembling them into a form capable of supporting life. Jennings reasoned there would be a tremendous amount of heat generated.

"We decided that the planet's surface would bubble," said Jennings. "Some of the bubbles would pop as they congealed and cooled. I've seen lava like that in the Hawaiian Islands. It was a matter of doing that on a scale so the cave could appear to be five miles long by three miles wide by two miles high."

The live action portion of the Genesis Cave is actually fairly small, a bowl shaped set representing only one of the planet's popped lava bubbles. About 300 feet across, the scale of the set in relation to the cave, is that of your thumbnail to your living room. Vegetation provides a primordial look. Tree ferns, moss and lichens make it appear as if life were starting anew. The semi-circular form of the burst bubble was made for Paramount by a company that manufactures domed swimming pool covers. Set in fiberglass, from a mold, the bubble form was carved and painted to form a section of the cave.

A camera pullback from the bubble set, showing the cave in its entirety, is a special effects *tour de force*. Multiple passes insert moving waterfalls, mist, changes in lighting and coloration, and sunlight sparkling on an underground lake, courtesy of ILM. Observed



Jennings: "In the first movie I felt that the special effects became the tail that wagged the dog. In this one, the effects and the story integrate very nicely, complementing each other."

The Genesis Cave effects were executed at ILM, and featured a matte painting by Frank Ordaz and two by Chris Evans. "When something is this fantastic in the first place, it makes it doubly difficult to convince an audience that they're not looking at a painting," said Evans. "The Cave had to look incredible and like nothing anyone had ever seen before, but at the same time it had to look inviting, like a place you could enjoy living in for the rest of your life. It's a gigantic, lush underground jungle, but it couldn't look dank or claustrophobic. The closest reference to that look was found in the landscape paintings of Frank Church. In the 19th century he had done a number of paintings of the Amazon jungle at sunrise and sunset. They've got a golden, mystical, and tropical feeling."

An artificial sun moves through the cave. Kirk is taken out onto a promontory and looks out across a

panorama including a moving waterfall, rays from the dawning sun move through the cave as Kirk watches, and there are clouds pierced with shafts of sunlight.

To achieve these effects, Evans used a number of old and new tricks. To create the shafts of sunlight shining through the clouds he used a half-silvered mirror, placed between his matte painting and the camera, in front of the lens at a 45° angle. The mirror reflected the shafts of light into the camera lens, which also sees *through* the mirror to the painting. The light shafts are chalk lines Evans drew on black paper.

For the dawning sun effect, where light comes across the surface of the cliffs, Evans did a set of highlight paintings which he double exposed gradually into the main matte painting, revealing the light across the walls of the cave.

The idea of a moving waterfall in a matte painting may sound very difficult to accomplish. "It's simple, really," Evans insisted. "The obvious solution was to get a rotating cotton wheel kind of a device. We did a painting of a waterfall with the water motion accomp-



lished by the cotton moving behind cut-out shapes of the water channels. We did the main painting without the waterfall, and double exposed the waterfall into it."

Though faced with what art director Mike Minor calls a "tight budget," STAR TREK II is filled with grandiose visions, like the Genesis Cave, affordable because of design ingenuity and economy. One of Minor's money-saving tricks called for the use of a foreground miniature, seen early in the film.

Kirk and Spock have been strolling through Star Fleet Academy hallways, talking, and they pause by an elevator. In a fairly wide shot, they stand underneath a large skylight, with open sky overhead, hanging plants, a stairway, and a detailed concrete bas-relief wall visible. Minor built a miniature of the set because he didn't have the stage space or time to build a full vestibule or lobby set.

"I had the model shop put together this miniature on a scale of one quarter inch to one foot," he said. "I had everything installed over the weekend, and on Monday morning, our first day of shooting on the film, we did the shot. The camera was positioned one foot above the floor, shooting through this model, recording the actors 40 feet away. We had pillars set up that masked the end of our stage set, and

the skylight had its own little sky scene backdrop painted, in which you can see the architecture of the elevator shaft on up through the skylight, as a cylinder.

"It's an old English technique," Minor added, "a foreground miniature tied to live action, but I don't think anyone watching the film, is going to realize it. One day at the dailies we mentioned to the editor, 'This shot comes right after the foreground miniature shot' and he hadn't realized what it was."

Money was also saved by imaginative recycling. In a scene set at Kirk's San Francisco apartment, Minor used a backdrop from THE TOWERING INFERNO instead of painting his own San Francisco or matting it in. "We got an 80-foot portion from 20th Century-Fox," he said. "It shows the city lights across the Bay, backlit. It's really very nice." The set of Kirk's apartment was constructed on Stage 8, utilizing an existing lower level accessible under the floor of the stage to form a sort of trench across the stage. Minor positioned miniature buildings, made out of spare parts from the first movie, with lighted moving exterior elevators, as part of Kirk's window view.

"They were built to a scale of one half inch to one foot," he said, "and putting them in the trench, nearer the camera than the backdrop, gives a perspective and depth to the

scene. People will only see them in a quick flash as the camera pans across the room, but they add a really nice touch."

SPOCK'S EARS

"Nimoy came in on a Friday afternoon. I had to have a set of ears ready Monday morning."

**Werner Keppler,
makeup artist**

When STAR TREK-II began to take shape, the producers received a letter from Fred Phillips, who had done the makeup on the television series as well as STAR TREK—THE MOTION PICTURE, that because of eye problems he would not be able to work on the project. Paramount turned to Werner Keppler, a makeup artist with considerable experience in appliance work and fantasy makeups, who got his big break working on John Chamber's makeup team for PLANET OF THE APES.

In contrast to some of the episodes of the television series, and even the first movie, makeup requirements for STAR TREK-II were not extensive. Called for were makeups to show injuries suffered by various characters, and Spock's famous ears, which are practically

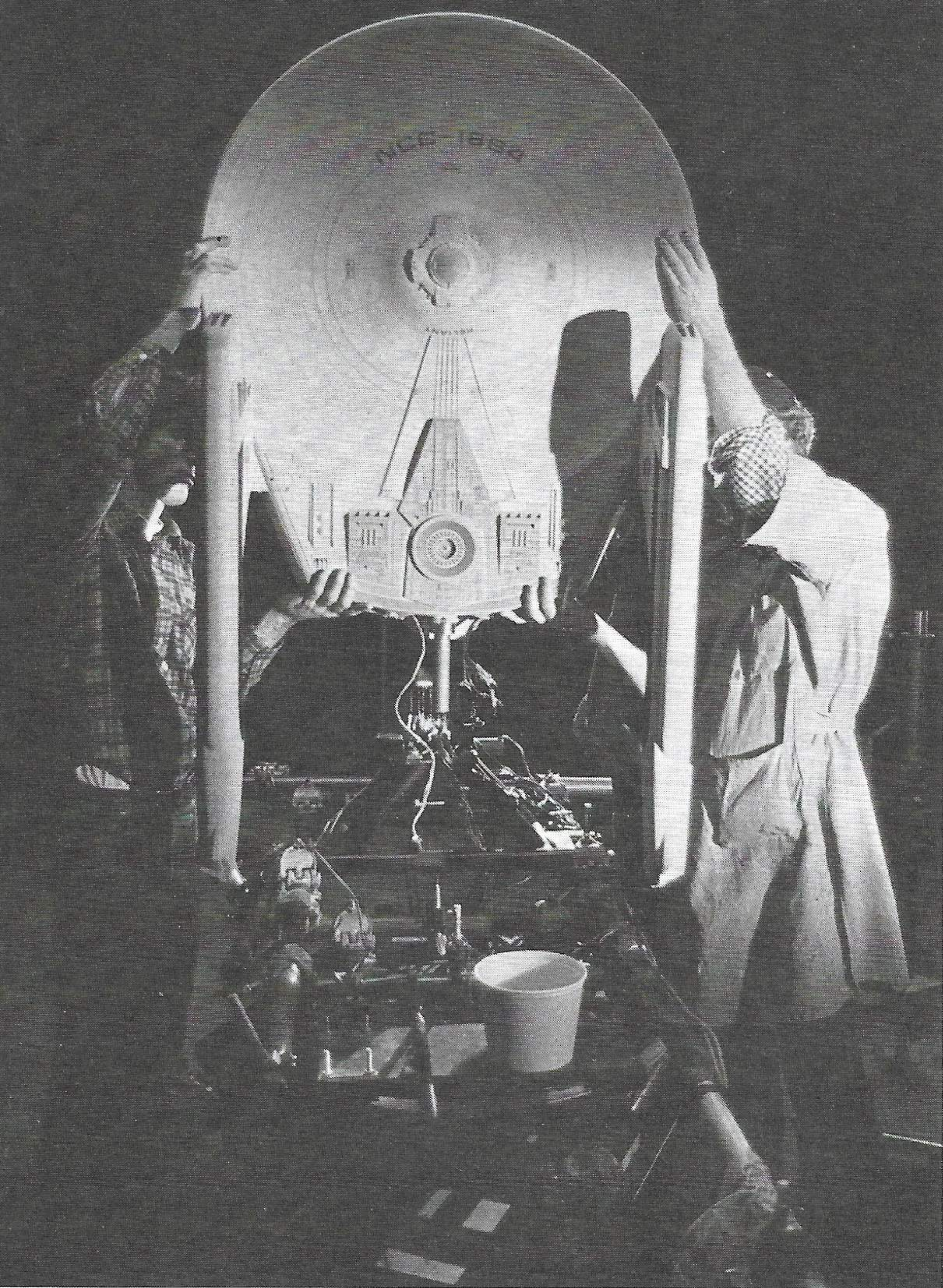
the hallmark—one hesitates to say the earmark—of the entire Star Trek mythos.

"I suppose the ears were my biggest perpetual headache," Keppler said. "Leonard Nimoy was in China making the MARCO POLO mini-series right up to a few days before his part in this movie began; so I couldn't take the impressions of his ears from which to make the Spock ear-tips. Nimoy came in on a Friday afternoon, and as soon as he got in from the airport, practically, I took the impressions: I had to have a set of ears ready to use on Monday morning."

Keppler started from scratch, making the molds, and then the ears, all in just a little over 48 hours. With no chance to try them on Nimoy, Keppler had to guess the angle at which to attach the appliances. They worked fine that first day of shooting, but Keppler's headaches were just beginning.

"I was never able to have a set of ears ready in advance," he said. "They can only be used once, because it ruins them when they're removed, so there had to be a new set made every day. I only had one mold, and every night after shooting I had to go home and make the next day's ears."

It took three to four hours for the latex ears to set in the molds. Every night Keppler had ears in the oven baking like cookies. "They'd bake



ENTERPRISE & RELIANT are the two Star Fleet battlecruisers that fight during the film. The USS Enterprise is again under the command of Admiral Kirk; the Reliant is commandeered by Khan, Kirk's old nemesis. The Enterprise model, built under the supervision of Jim Dow at Magicam for **STAR TREK—THE MOTION PICTURE**, was crated and shipped to ILM in San Rafael, California, for reuse. Shown uncrating the model on arrival (far left) clockwise, from foreground, model shop supervisor Steve Gawley, effects co-supervisor Ken Ralston, camera assistant Sel Eddy, and stagehand Bill Beck. Gawley's model ship built the Reliant, shown (left) being mounted for filming, bottoms up, on a motion control device by Gawley and technical assistant Joe Fulmer. The ship, somewhat different in configuration from the Enterprise, was designed by art director Michael Minor. The Enterprise, machined from metal and jam-packed with intricate wiring for practical lights, was reportedly built at a cost of \$1 million. The ILM crew soon found themselves cursing the model's weight and complexity. Gawley made the Reliant out of lightweight vacu-formed plastic, for ease of handling, and simplified the wiring to accomplish only those effects outlined in the storyboards. Douglas Trumbull, who filmed the Enterprise model in the first **STAR TREK**, revealed to American Film magazine that ILM requested help in hooking up the Enterprise lighting system. According to Trumbull, his own company had underbid ILM for the effects work on **STAR TREK II** by \$1.5 million, but lost the business because Paramount wished to cement their relationship with Lucasfilm begun on **RAIDERS OF THE LOST ARK**.

till about midnight," he said. "then I'd check them over and smooth them off and go to bed at about one a.m. I had to be back at the studio at five a.m." If there was a failure, such as big bubbles forming in the latex, Keppler would have to cool the mold down and start all over. "A couple of nights I didn't get much sleep," he said. "And this went on for 18 days straight."

Leonard Nimoy, Keppler's uneasy subject, has never made it secret that the tedious Spock makeup is not one of his favorite pasttimes. Putting on the ears, blending the edges, and doing the rest of Spock's makeup required about 2½ hours. "It started at five in the morning, when no one is at his best," said Keppler, who put Nimoy at ease by playing tapes of classical music. Keppler had heard that Nimoy liked the classics. "He just sat there and didn't move," said Keppler. "With him relaxed and still, I was able to streamline the makeup time down to less than two hours. The music benefitted us both."

A soft-spoken, gracious 52-year-old—whose speech still carries a trace of his native Germany—Keppler has been a makeup artist for more than 36 years. His career began when he was a 16-year-old apprentice with opera companies in Germany. After emigrating to

Canada, then to the United States, Keppler landed a job at Perc Westmore's makeup school in Hollywood after reading about Westmore in a magazine. During an 11-year stint at Universal, Keppler worked on everything from **JAWS** to **BATTLESTAR GALACTICA**.

Keppler developed a new makeup technique for **STAR TREK II**, to represent the grisly effect of thermal burns on battle victims. "Several makeup men, including myself, have been experimenting with it," he said. Instead of latex, cotton and spirit gum, Keppler used food processing gelatin, applied to actors with a spatula, sculpted, and then colored for effect. "The advantage of this material is its flexibility," said Keppler. "It moves with the actor's skin and muscles." The gelatin also made the makeups easy to remove, being water soluble.

The new burn makeup was used for the first time on Ike Eisenmann, who plays Scotty's nephew, cadet Peter Preston. "It would have been very hard on him the old way," said Keppler, "since so much of his body was covered with burns. Using latex appliances would have taken three to four hours to make him up, not to mention the time spent taking impressions, and making molds and appliances. With this gelatin technique the whole makeup job took about 45

minutes."

Keppler also used the technique on Ricardo Montalban, to represent Khan's mortal injuries as he captains the bridge of the Reliant during the film's climactic battle scenes. A spurious report in the infamous *National Enquirer* accused Keppler (as "the make-up man") of setting Montalban's wig on fire while trying to singe it with a candle.

"That's not true," said Keppler, "and Ricardo will back me up. Those wigs won't burn. They'll

barely singe. I used the candle to singe the wig hair down into a wound on Khan's head, and while I was doing it Ricardo didn't move a muscle. He knew exactly what I was doing and he wasn't bothered."

Keppler also created a special makeup for Leonard Nimoy to represent the progressive effect of radiation burns which cause Spock's death, doing a bit of medical research in the process.

Despite all the hard work and the pressures of a rushed production schedule, Keppler is looking forward to being involved in a possible third **STAR TREK** feature. "I enjoyed this one a great deal," he said. "The only thing is, I told them that for heaven's sake if they're going to do another movie, let me know ahead of time so I can make some ear molds. My wife wants her oven back at least every other night!"

ILM EFFECTS

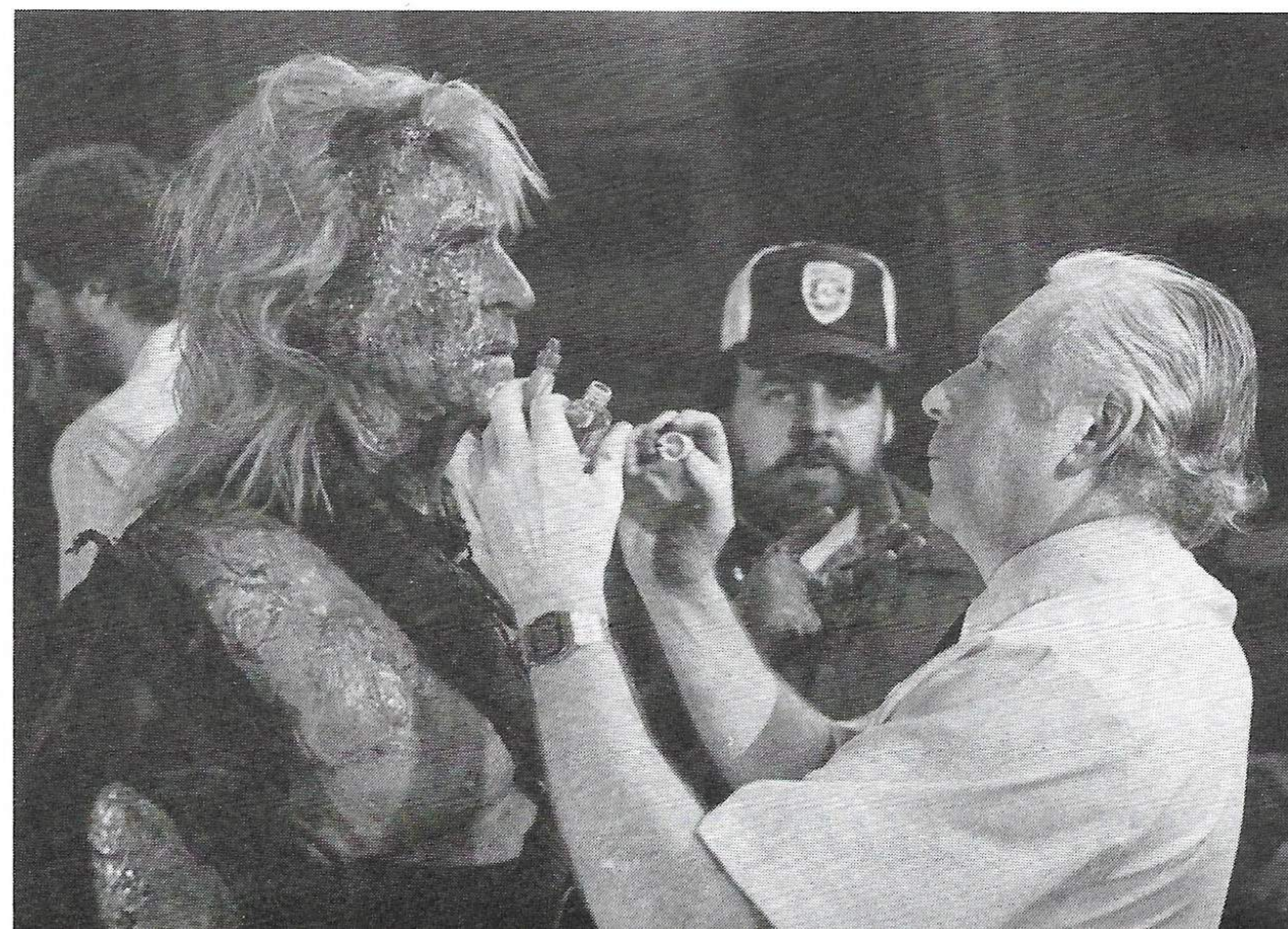
"I love this work because every movie is different, and everything stretches us and pushes the state of the art."

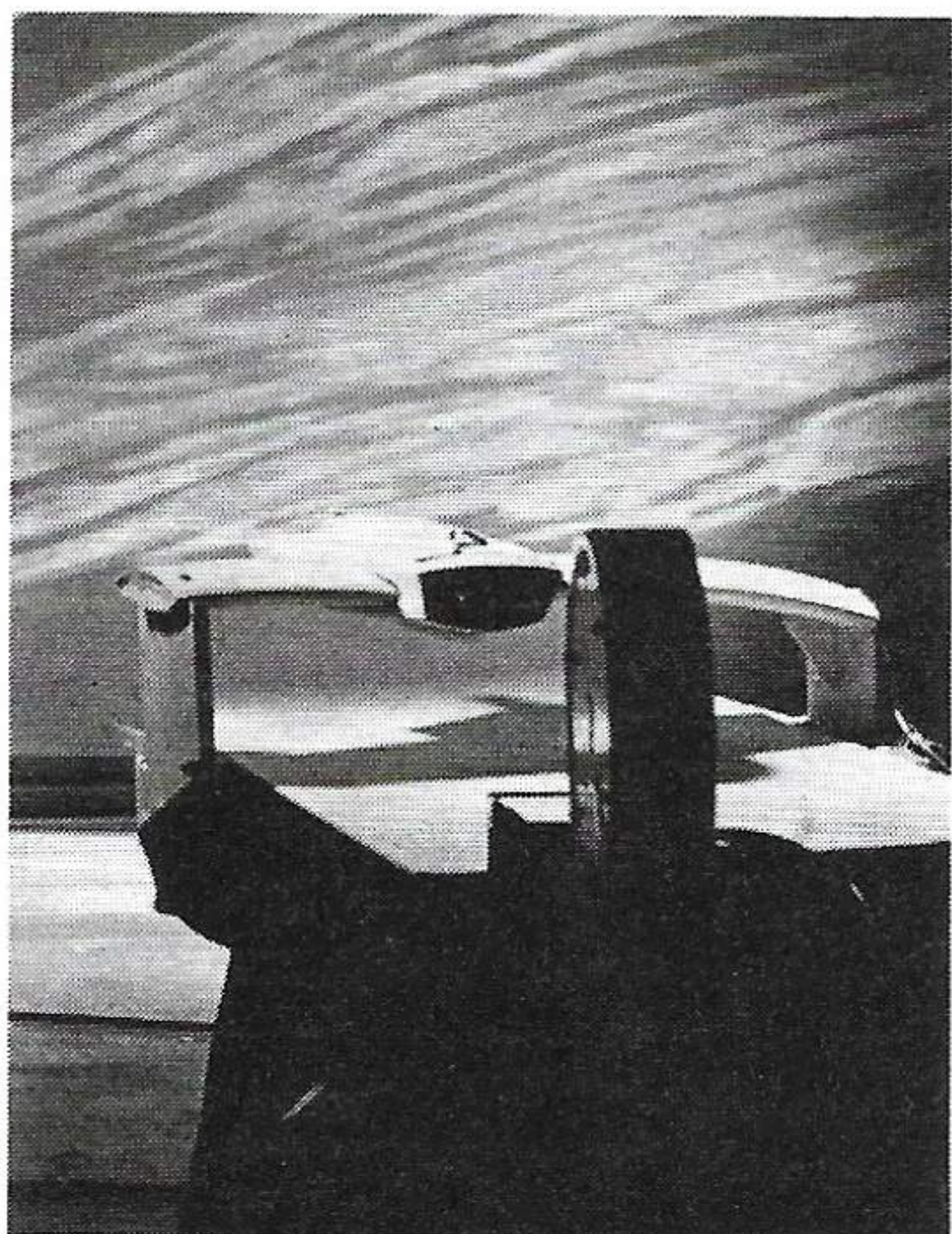
Art Repola, effects editor

While Ken Ralston at ILM worked on the two big space battles and the Ceti eel sequence, his effects co-supervisor Jim Veilleux did the rest of the space shots involving the Enterprise and supervised shooting during principal photography of the live-action effects scenes in Vistavision. The live-action photography is considered a "plate" onto which a matte artist and matte photographer combine their work into a finished shot. Everything but the plate of the actors on the set will be a painting or some ILM matte department trick.

ILM's matte artists on **STAR TREK II** were Chris Evans and Frank Ordaz. Evans painted Ceti

Makeup artist Werner Keppler touches-up Khan's (Ricardo Montalban) battle scars on the set. Keppler developed an easy-to-apply burn makeup for use in the film.





The rollbar on the Reliant, a large model rigged for repeated explosions.

Alpha V and two mattes of the Genesis Cave, a lush and verdant landscape—after the Genesis device worked its miracles. Ordaz did seven nebula paintings, plus one of the Genesis Cave.

On some special effects, Veilleux split the plate photography into two pieces for increased control of the image. For phaser shots, he'd photograph just one actor of a group, the one who is going to be hit, against a portable blue screen. The other actors, minus the victim, are filmed separately on a set, and react as if the victim was there. The victim is inserted in the final composite via a blue screen matte, and is then made to disappear as his image is first superimposed, then dissolved out, all in conjunction with rotoscoped artwork of the phaser effect.

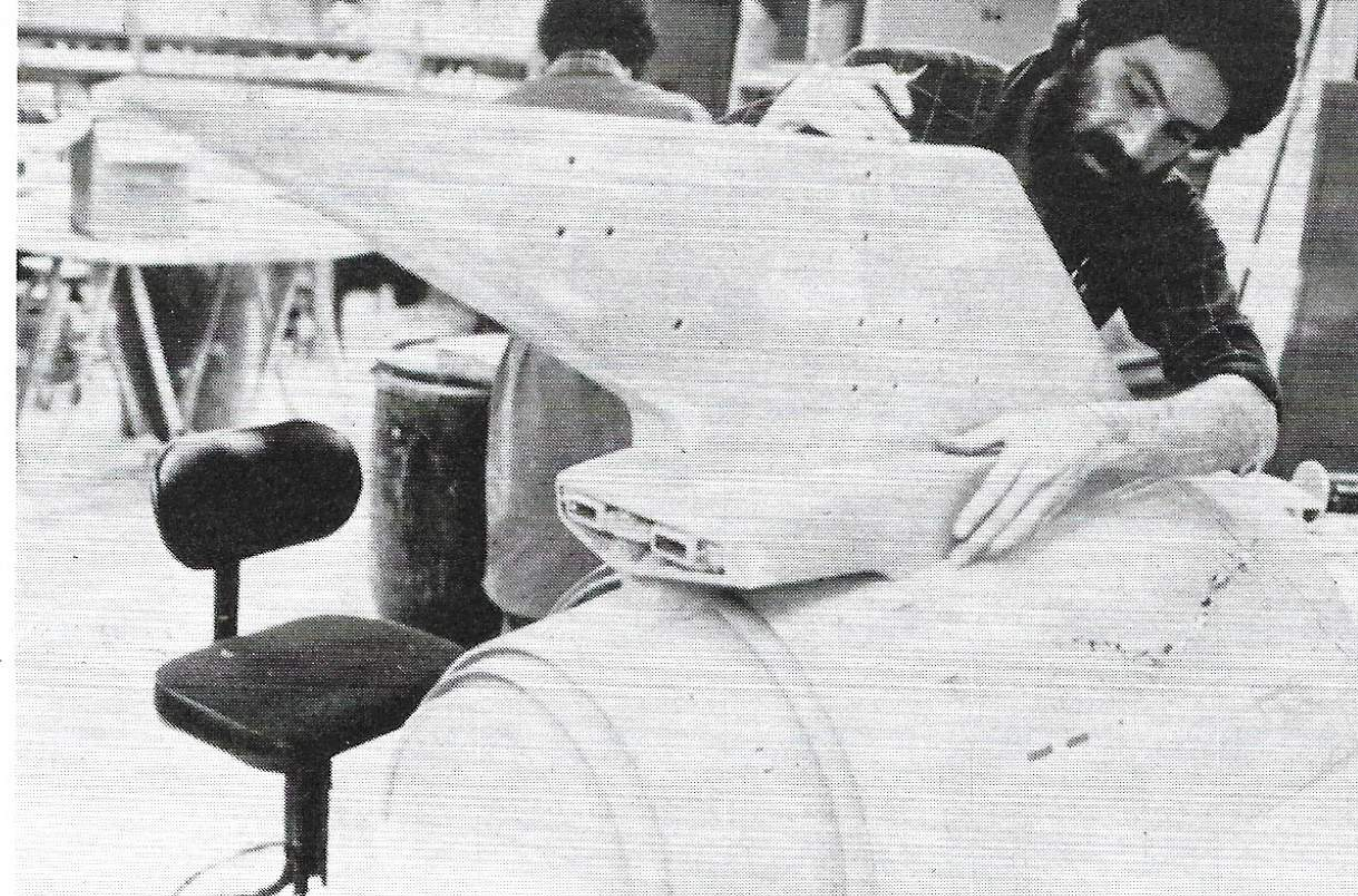
ILM shoots all its effects work in VistaVision, a format developed in the early '50s when motion pictures were trying to fight the inroads of television on their audiences by presenting an image fidelity and scope that TV screens couldn't match.

VistaVision runs 35mm film through the camera horizontally, instead of vertically, resulting in a frame image twice as long as nor-

PHASER DAMAGE results during the second meeting between Enterprise and the Reliant, the starship Khan has commandeered. After surviving a sneak attack by Khan, the Enterprise limps into a nebula to hide, but the battle continues apace developing into a tense game of hide and seek. Kirk's experience overcomes the superior intelligence of Khan and he deals a death blow to the Reliant with photon torpedoes. To film the shots, ILM's model shop, headed by Steve Gawley, constructed a large-scale mock-up of the diagonal strut that extends downward beneath the main command saucer of the Enterprise. The side of the mockup to be phaser damaged was molded in wax. ILM modelmaker Jeff Mann is shown (top right) fitting the wax panel into place. Effects co-supervisor Ken Ralston used sculpting tools to animate the phaser damage frame by frame, as if the weapon's beam were opening-up the hull of the Enterprise like a can opener. The heat from the shooting lights made the wax malleable. Ralston is shown during blue screen filming, behind the mockup (bottom right), adjusting the incendiary lighting effects seen inside the ship's damaged hull. Ralston also lit the model with a reddish glow to suggest reflected light from the background nebula, matted in later. Moving a yellowish spot of light along the path of the damage as Ralston animated, suggested the glow of the fiery explosion, filmed separately and optically superimposed to match the rotoscoped phaser beam. A large mockup of the rollbar across the top of the Reliant (left), shown being filmed in front of a nebula painting by Frank Ordaz, was a breakaway model that could explode repeatedly and eject plastic scrap.

mal 35mm. Since the film stock is still 35mm, it does not require the special lab processing that 70mm does, and can be handled with standard 35mm movieolas and optical printers.

"You need that large format just to account for the image degradation that occurs in the optical printer," Veilleux said. "You also need as high a quality image as possible. Since VistaVision is the same field size as 35mm, we can use high-quality Nikon lenses for all our cameras, and have dozens of lenses



to give us a great deal of versatility."

Because one frame of film contains eight sprocket hole perforations, rather than the normal four of 35mm film, VistaVision is also referred to as 8-perf. The camera goes through film at twice the rate of a 35mm camera, since the film gate is twice as long. VistaVision film magazines are enormous and extremely heavy.

As is the 400 lb camera. When the camera has to be moved, pipes are run through a set of flanges on each side of the camera body and at least four men pick it up like a sedan chair. "You have to pick the thing up and set it down again to make even the smallest change of position," Veilleux said. "Nick [Meyer] was always saying, 'Oh, let's get in a little closer on this shot' and we'd think, 'Nick, you just don't know what you're asking.'"

The enormous weight of a VistaVision camera does make it very steady. In effects work, with 1/1000 of an inch of registration a vital necessity, this is an added plus. The camera also runs the film in a steady manner.

"Where the pins lock into the film perforation, the fit has to be perfect each time," Veilleux explained, "or the image will be jiggling around on the film. In a single element piece it would never be noticeable, but once you start combining one piece of film with

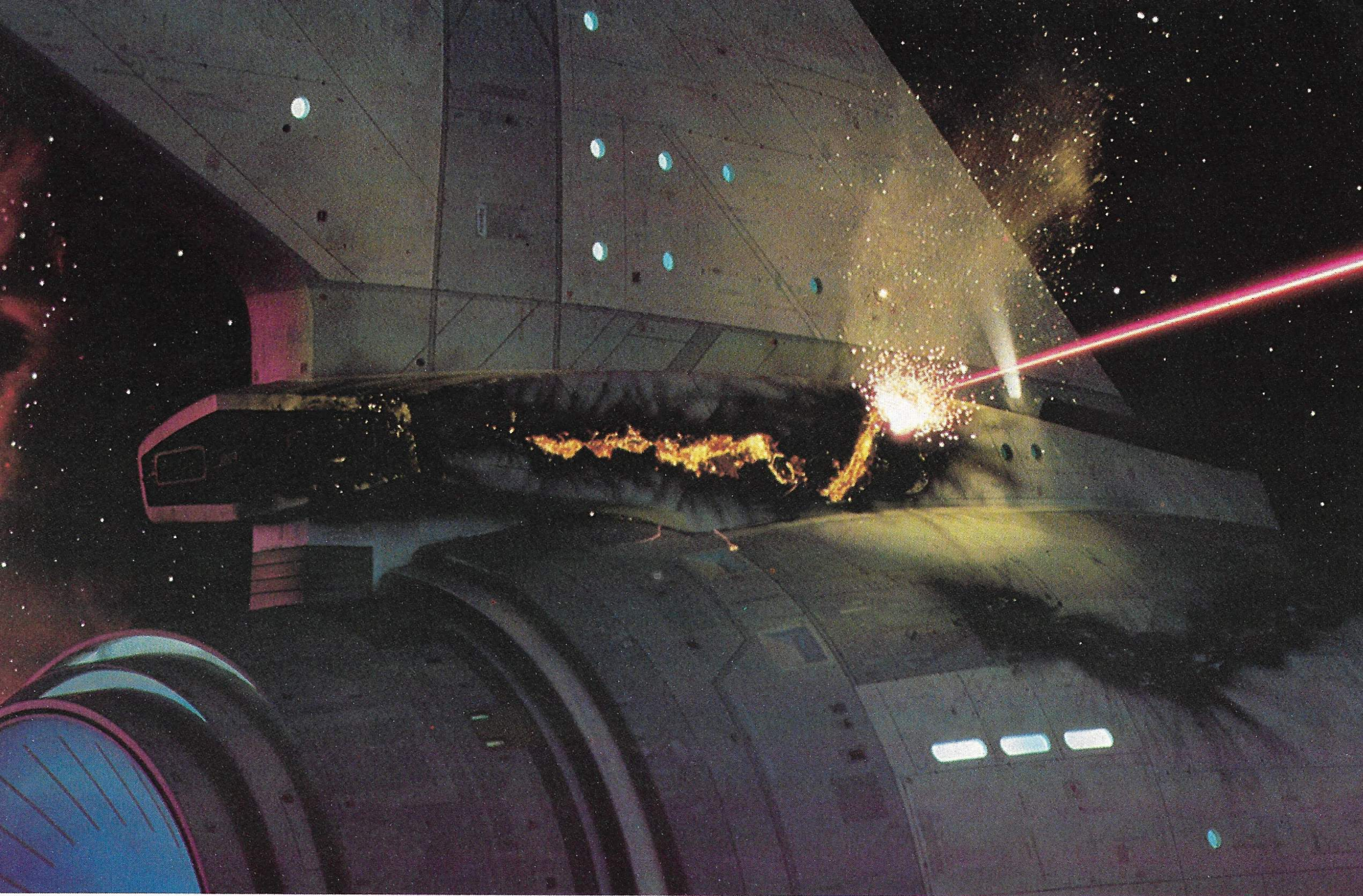
another, such as putting the computer graphics of a space shot inside the viewscreen of the Enterprise, the slightest jiggle will show up.

"We spend a lot of effort trying to design and maintain cameras that will reliably keep the film steady," Veilleux continued. "That's one of the things that makes effects work so expensive. We've built cameras from scratch, and we've taken old cameras, including some which date back to the '30s and originally ran three-strip Technicolor film, replaced the motors and turned them into very sophisticated field units which are compatible with some of our computers."

Veilleux's crew took over the enormous Cow Palace, just outside San Francisco, for the pyrotechnics work involved in the space battle and the final Genesis explosion which creates a brand new planet. "Thaine Morris, our pyrotechnics man, did that," said Veilleux. "The work is very technical, to achieve the look you want, and being inside the auditorium and not having to deal with weather factors made things much easier. You have to shoot an enormous amount of film for such shots. In a week we shot 35,000 feet. Bruce Hill provided a super high-speed camera which slowed down the action enormously. It shoots at 2400 frames a second."

Director Nicholas Meyer (left) rigs Walter Koenig with a wire, as a grip and Paul Winfield help, for the scene where Khan lifts Chekov off the floor with one hand.





All that footage eventually ends up in ILM's effects editing department, and gets catalogued by Art Repola, supervising effects editor on *STAR TREK II*. A film editor ordinarily works in two dimensions. He splices pieces of film together, end to end, to construct a story. A visual effects editor works vertically, through layers of film.

"It's editing all the elements within a shot, creating the choreography and continuity of the elements," Repola said. "Effects shots are done in pieces, with each piece shot separately. If you have four spaceships and a planet and a star-field background and a laser beam, those are each separate pieces of film. The basic plan of the shot has been worked out, but as far as finessing it goes, making sure the elements are positioned right within the frame, and are the correct size in proportion to the other elements, those things are the responsibility of the visual effects editors."

Effects editing is done on a special moviola machine that can handle ILM's oversize VistaVision format, five layers of film at a time. If a shot has more than five elements, it is taken in chunks and Repola has to use his imagination to visualize the synch.

One of the most complex shots in *STAR TREK II*, in terms of number of elements, involves one

of the ships exploding and pieces flying off in every direction. The little pieces of debris were shot blue-screen as four elements. For each of those shots, a burning spark element and a flashing light element were filmed to match. Add to that, three explosions, the ship, the nebula in the background, and the stars in the nebula. Eighteen separate pieces of film were ultimately combined by Repola for a shot one-and-a-half or two seconds long.

The elements are edited on top of each other, to get a pre-composite look at them. Repola starts with the background and the main element because they will run the whole length of the scene while the other pieces physically start and stop somewhere within the shot. For instance, a one-second-long phaser burst might occur within a four-second-long shot.

The editor then writes it all up on an optical instruction sheet and sends it to the optical printing department. Repola tells them the timing, where to start and stop printing, where to position each element and what elements block out others in case of cross-overs (a ship moving in front of another ship or planet).

"We are essentially the last road in the process," said optical photography supervisor Bruce Nicholson. "We do the composite photography; we take all the separate ele-

ments and assemble them on an optical printer to make the final piece of film in which they all combine. We see to it that the elements are color-balanced to each other, that they're positioned correctly in the frame and are the proper relative size, and that they don't have any noticeable flaws like grain or soft focus. If there are any mistakes, we try to correct them or make them look less noticeable."

The optical printer used on *STAR TREK II* was developed for use on the *THE EMPIRE STRIKES BACK*. Called a quad-head printer because it has four projector heads, the electronics for it were all done at ILM and the components, such as lenses and projectors, purchased from the very best people. The machine is 10 feet long, by two feet wide, plus another five feet on a split-axis wing. It weighs roughly 2500 pounds and, since it has to be very level and stable, it rests on a laser bench.

Repola, 28, divided up the effects work with Peter Admundson. Repola edited all the effects sequences done by Ken Ralston and Admundson took Jim Veilleux's work. "STAR TREK was supposed to have been simple work we already knew how to do," said Repola. "Once we got into it, this obviously wasn't the case. New things were needed to get the job done, half the facility was working on other

films, including *E.T.* and *POLTERGEIST*. Paramount went over schedule down at the studio, which squeezed us. There's been quite a bit of pressure here at the end. But I love this work because every movie is different, every shot is different, and everything stretches us and pushes the state of the art."

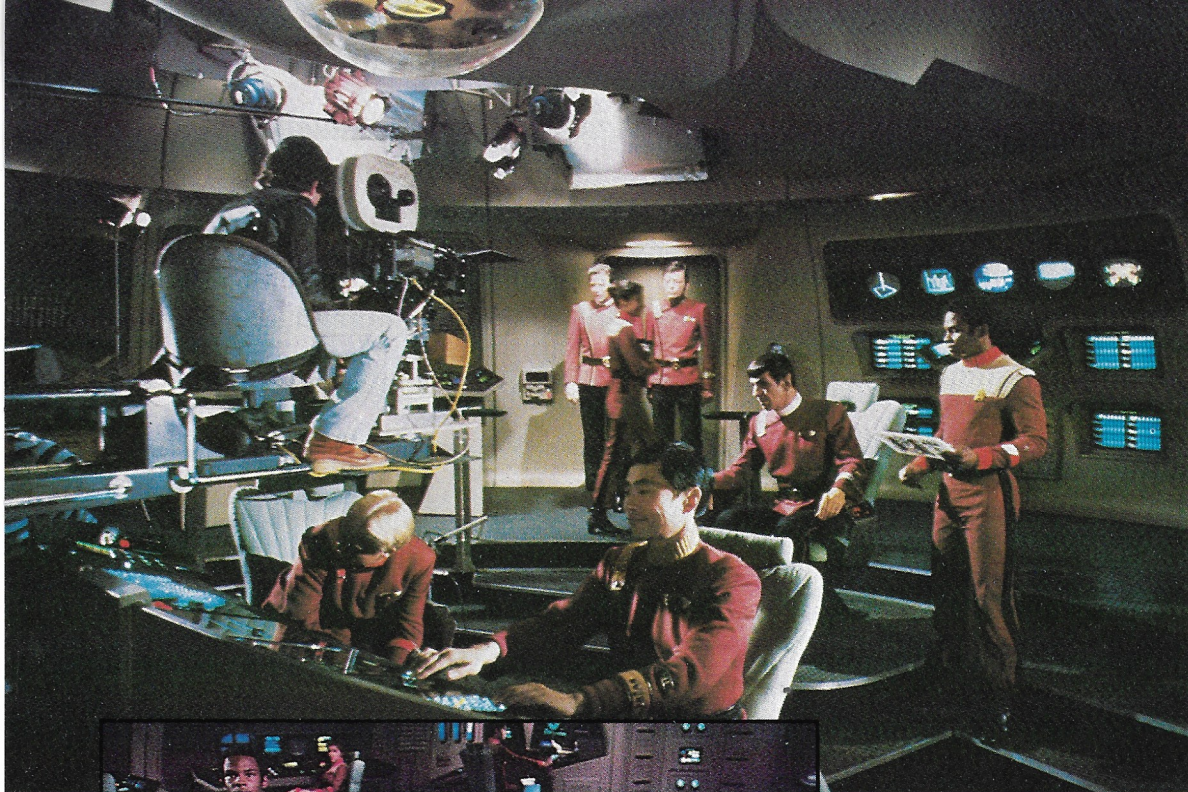
COMPUTER IMAGING

"Painting by computer is a fantastic experience, using a whole new technology. I felt honored to be the first guinea pig to try the system out."

Chris Evans, matte artist

One of ILM's innovations for *STAR TREK II* involved the use of computer imaging. Jim Veilleux supervised all the various animation and special computer graphics for the film.

Above Veilleux's desk is a photo of two jet fighters taking off from a runway backed with a desert landscape and mountains on the horizon. The lighting has the shadowless quality and soft colors of dawn light. If Monet had painted F-104s, this is how they would have looked. Except, it isn't a photograph of two real F-104s, but of a



FILMING THE BRIDGE of the *Enterprise* as Admiral Kirk (William Shatner) and Dr. McCoy (DeForest Kelley) come aboard to inspect the ship during a routine training mission. The navigator must duck under the camera boom for this pull-back shot. Inset: Kirk's old ship is now commanded by Captain Spock (Leonard Nimoy), showing characteristic Vulcan charm.

computer simulation.

Veilleux, 37, got his start doing effects work while in the military and worked at ILM as an effects cameraman for *THE EMPIRE STRIKES BACK*, *RAIDERS OF THE LOST ARK*, and *POLTERGEIST*.

Computer simulation is one of Veilleux's specialties. When a ship moves through space in *STAR TREK II*, the star fields are not the usual random pin-pricks through a black back-drop. These star fields are "real," with all the stars represented in their correct colors, magnitudes and relationships. And as the ship goes along, every single star stays in its proper perspective.

That's just one example of the type of computer graphics that are changing the face of special effects. Using fast, powerful computers to produce images, one of the first applications for this type of graphics was in flight simulators. In fact, the company which produced *STAR TREK II*'s computer graphics (and the photo above Veilleux's desk) is Evans & Sutherland, whose principal product is flight simulator graphics.

But it was one of Evans and Sutherland new products that caused Veilleux to take notice. The Salt Lake City based company created Digistar, a computer system designed to display computer generated star fields and graphic images on the domes of planetariums at considerably less expense, and with a lot more versatility, than building Zeiss optical systems.

"We used Evans and Sutherland's programs after I saw simple ways of getting their work on film," said Veilleux. "We developed a very good working relationship with their main programmers on the Digistar system, Brent Watson and Steve McAllister. And our own computer division used the programs they have been working on for two years.

"The opening shot of *STAR TREK II*, which runs about three minutes, is a special star field with a data-base of about 6000 stars," Veilleux continued. "None of the audience may know or care about the accuracy of the field, but the overall effect is overwhelming, much more than could be achieved by multiple camera passes over a piece of artwork."

clouds of gas that eventually become an atmosphere.

The surface cools, then fractures and ripples as mountain ranges, the height of Everest, rise up, volcanoes explode, and other areas sink into vast depressions. The mist and smoke clear, snow appears on the mountain tops. The probe is so close to the planet that the curvature of the horizon is lost. At its nearest approach, the probe swoops down a long narrow canyon and out across a sea beginning to fill with water as river channels carve the continents. Green appears, creeping across the land from the water's edge, as the probe pulls away. Finally the probe flips over and looks back at the planet, now a green and blue hospitable world.

The tape lasts a little over 60 seconds and is created entirely by computer representing five months work from a 10 man computer graphics team. A total of two-man years of effort, were required to get those 60 seconds, and the 20 seconds of Kirk's retina scan, also computer generated.

"The Genesis tape was our idea," said Veilleux. "Paramount was planning to demonstrate this Genesis effect with a live-action sequence, but nobody was happy with it. I had been trying to convince them to go for computer graphics—I used to produce educational films, and I knew that in really complex problems, computer graphics are used to simulate what you can't possibly produce as a demonstration—but Paramount was concerned about whether it would be dramatic enough. I'd say they're very happy with what they got.

"But in the movie, the Genesis tape sort of goes by without being presented as remarkable," added Veilleux with a note of irony. "In the *STAR TREK* universe you should expect that sort of thing."

At first, Jim Veilleux proposed four sequences for ILM's computer imaging division: two identification processes, a retina check and a voice check, a computer programmed sequence in which Kirk sees a crystalline inorganic molecule transformed into a DNA-type organic molecule, illustrating the Genesis effect creating life, and also a demonstration of the effect on a planetary scale.

"Originally, that had been a live-action sequence in which a rock transforms into a flower, or something like that," said Alvy Ray Smith, co-leader along with Loren Carpenter of the computer graphics project. He's a big, rugged-looking man with dark brown hair well below his shoulders and a full beard. At 38, he's one of the oldest people at Lucasfilm—one year older than Lucas himself.

The molecule sequence was supplied by Dr. Robert Langridge of the University of California at San Francisco, "We tried to exploit

The real innovation that computer graphics brings to film is the ability to produce a wide range of motions and dynamics easily and cheaply. Special effects that would have been prohibitively expensive and involve time-consuming setups and tricks, even with sophisticated equipment like motion-control cameras or computerized animation stands, can be done in one piece with everything moving in perfect perspective, no matter how much detail is involved.

ILM's in-house computer division, part of Sprocket Systems (the research and development arm of Lucasfilm), has also been working on computer graphics for *STAR TREK II*. Headed by Alvy Ray Smith and Loren Carpenter, a team of computer graphics programmers created a demonstration of the Genesis terraforming device.

Admiral Kirk has his identity checked by means of a retina scan, and is permitted to watch a videotape visual aid explanation of Project Genesis. The tape is somewhat similar to the simulations of present-day spacecraft in planetary approaches, but at a far more advanced level.

The simulation is from the point of view of a deep space probe. As the probe approaches a dead, airless, cratered planet, it fires a projectile. The projectile hits with a flash of light and a shock wave; fire races across the surface of the planet, melting it and sending up huge



Filming the nebula in a cloud tank at ILM. White latex is injected into an inversion layer of fresh and salt water, and the resulting shapes are lit with colored gels.

Brightening Outer Space With Nebula Splendor

Industrial Light & Magic adds character to outer space by generating a nebula inside a cloud tank.

"Audiences are going to love the finale," art director Michael Minor said. "The Enterprise leads the Reliant into battle in the heart of a nebula. We dispensed totally with dark space and suddenly we have the great billowing clouds of colored gasses—cobalt blue, magenta, cerise, orange, yellow, green—and new born stars, and electrical disturbances. Through them the ships are moving in vast silhouettes, the lights twinkling. It's going to be better than a cover of an old *Amazing Stories!*"

A nebula is a vast multi-colored cloud of interstellar gases that's slowly condensing into new stars. It's full of globs of incandescent matter, immense discharges of energy and small "baby" stars. To achieve this incredible effect, ILM special effects co-supervisor Ken Ralston worked with a cloud tank, which looks very much like a 4'x8' foot aquarium. In the cloud tank, a layer of salt water is laid down over a layer of fresh water and the two create a turbulent inversion layer.

The "clouds" are a solution of latex rubber which ILM technician Don Dow carefully injected into this layer using meat basters with long tubes on them. The latex is white, and the colors of the clouds are done with lights. A little pump moves the water very slowly and the

current creates storm-cloud shapes.

The effect is difficult to control and often the best results are accidental. Sometimes shapes will last for hours and sometimes for minutes. Even the heat of the shooting lights create currents that change the shapes as they're being filmed. "If you see something starting to shape up, you run around like crazy, because your time is short," said Ralston. "Don Dow, Sel Eddy, Mike Owen, Joe Fulmer and I would race around quickly arranging lights and gels to get the maximum effect for each tank."

Ralston shot the nebula clouds at such a slow rate of exposure, about one frame per second, that he could simply take a light and walk around the tank—shining it here and there—to create discharges of light and

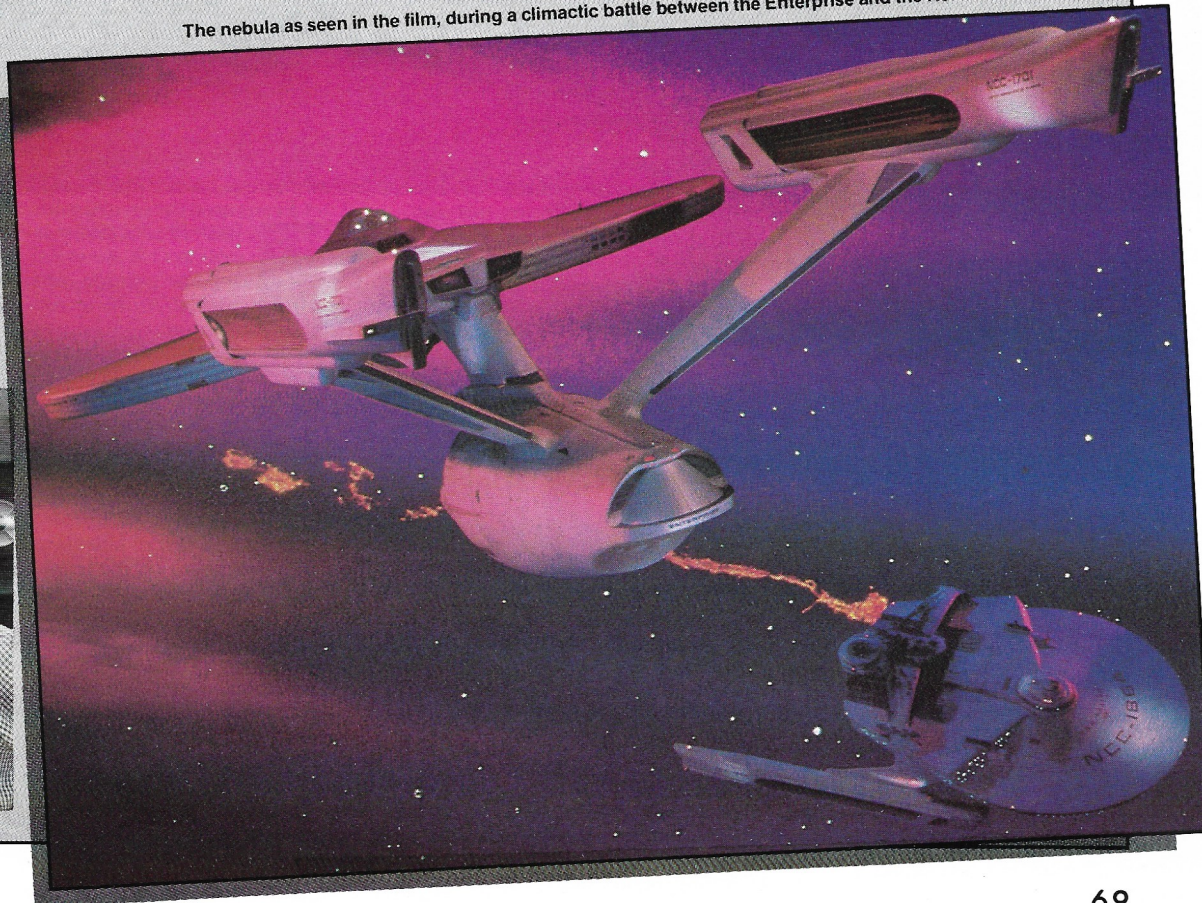
energy moving through the whole nebula, lighting up bits in huge flashes. To match the lightning in the nebula with the ship models, Ralston did "lightning passes" across the ship models with a spotlight.

After the nebula cloud photography was done, it had to be optically combined with the starships, the star field, and other optical effects like phaser fire. For optical photography supervisor Bruce Nicholson the nebula shots were the most difficult "And the most dramatic, we hope. The ships go into a cloud-like mass of glowing gas and stars," said Nicholson. "It is almost like a hide-and-seek sequence, in which you have the Enterprise and the Reliant ducking behind clouds.

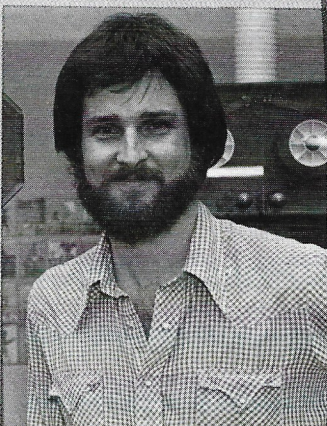
You'll see one disappear behind a more solid clump of gas and dust in the background while the other ship rises up in the foreground. We tried to expose them so that you see a certain amount of nebula across them, like a veil of varying density."

"The cloud tank is an old technique," said Ralston. "I'm pretty sure that something like it was used in *THE TEN COMMANDMENTS* to create clouds. I'm all for old techniques when they work. You can waste an awful lot of time trying to create the same effect in some new way that you think is more high-tech, and you can spend a lot of money on it. The cloud tank is a very simple technique raised to a fine art."

The nebula as seen in the film, during a climactic battle between the Enterprise and the Reliant.



Optical photography supervisor, Bruce Nicholson





things that people had been working on," said Veilleux. "He had worked on a computer graphic of a very complex DNA molecule for years."

The voice recognition bit went by the wayside. Which left just the retina scan, and the Genesis Tape. The fledgling computer division at ILM saw the work as a perfect opportunity to get the bugs out of their computer systems.

Said Moore, "The Genesis Tape fit into our already-scheduled software development plans for texture-mapping and matting, it involved a sphere, which is a simple data-base, and it was planned to be a videotape, with a monitor screen matted in, so we would only need 500-line resolution. I felt it would introduce us to the rest of Lucasfilm."

Originally, the Genesis Tape computer demonstration was supposed to be fairly simple. Veilleux wanted a zoom-in on the planet, a two-dimensional effect to indicate the explosion of the planet, a cut to live-action reaction shots, and a pull-back showing a transformed planet. The proposal, however, just grew. Given a go-ahead by Paramount, individual team-members took on different programming responsibilities and the concept was fine-tuned. As they worked on it, the demo tape became ever more complex and ambitious.

For instance, instead of just tossing the planet somewhere in the galaxy, the team wanted to keep a recognizable constellation in view. By obtaining the Yale Bright Star Catalog, they selected the names of five nearby stars which may have planets that could support life. The team selected Epsilon Indi, because it was determined that the Big Dipper would be visible in a form not too distorted from Earth's view of it. Furthermore, our sun would appear as an extra star in the constellation. Loren Carpenter named the planet Ketu Bandar, the city at the mouth of the Indus river, where it empties into the Indian Ocean.

In early February, ILM matte artist Chris Evans began using ILM's in-house programming to create the final effect of the planet's metamorphosis.

Evans "painted" on a horizontal white board in front of a video monitor with a light pen. The board passes its x-y coordinate information to the computer, where the image is displayed on a video monitor facing him. Sort of like painting *with* numbers instead of *by* numbers. "What they wanted me to paint was a three dimensional sphere of a planet in the process of weathering," Evans said. "First we made a Mercator projection of a sphere onto the work surface. Then I painted the landscape on that

grid. The computer was programmed to take my flat painting and wrap it around a globe.

"It was a fantastic experience using a whole new technology like that," Evans continued. "Painting systems for computers have been around for a while, but as far as I know no one has ever had a professional artist use one before; so I felt it was a great honor to be the first guinea pig to try their system out."

After Evans used the program for awhile his hand-eye coordination allowed him to direct his attention to the monitor as he painted. His work was displayed on the screen continually, 30 frames a second.

Evans worked closely with computer programmer Tom Porter to actually change and refine the computer program until it could do everything Evans expected from a brush with paint on it.

"For example," Evans explained, "the way you can put a stroke down and the color will sort of fade off as you put less pressure on the brush, things like that. To make clouds, we had to tell the computer how to blend brush-strokes."

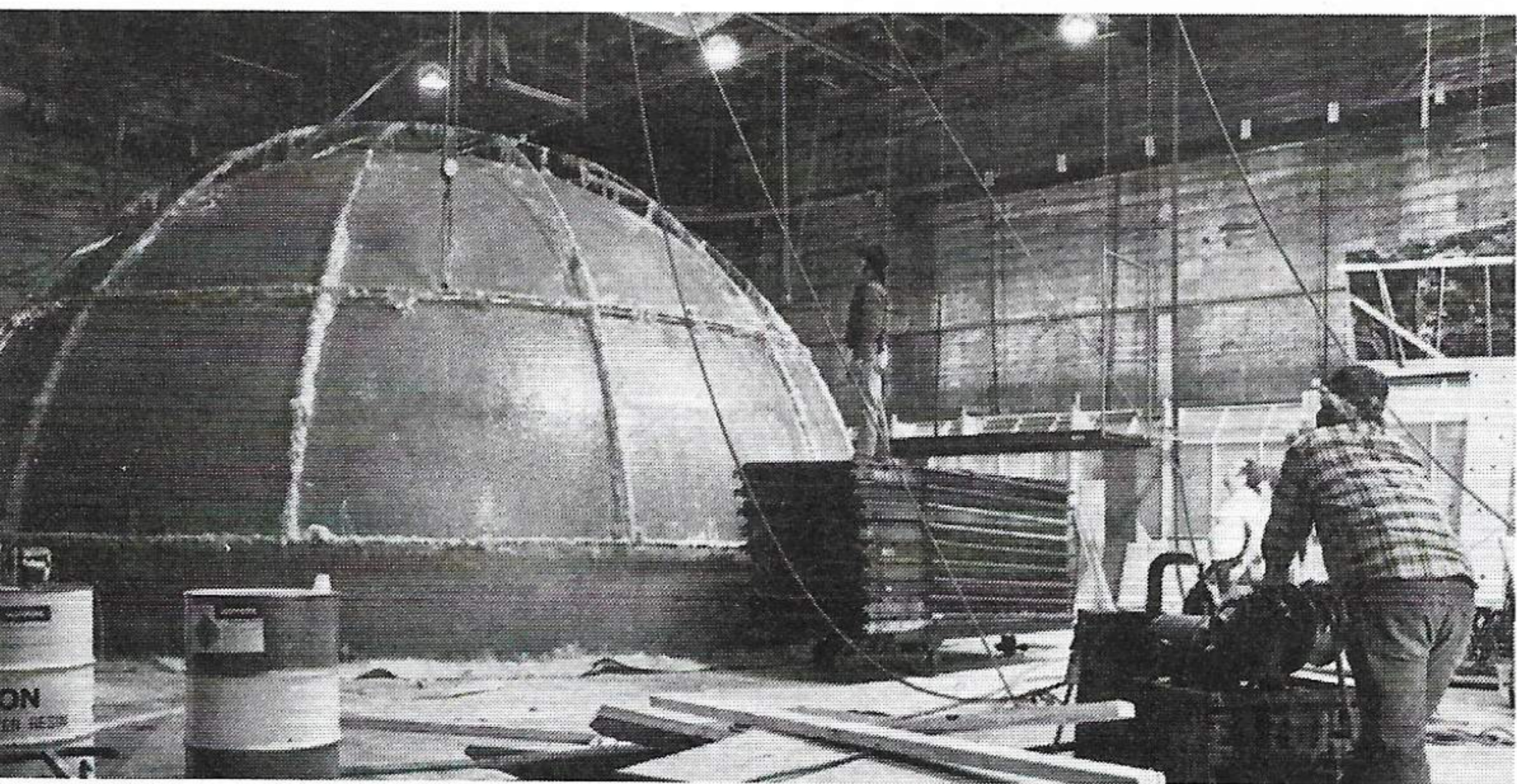
ILM's computer painting system consists of a number of programs, one for painting as well as sketch, clear, transform, fill, and other program applications. An artist selects a program off the menu board with a stylus. The "Sketch" program renders what-

ever you do with the light pen as if it were a pencil. "Clear" allows the operator to pick a color and indicate an area, and the computer will change that area to that color. "Fill" is similar, but for arbitrarily shaped areas. "Transform" allows the operator to pick up a piece of a picture and manipulate it, rotate it, scale it up or down, move it around, a sort of cut-and-paste capability.

Once a program is selected off the menu board, a swipe of the pen to the right side puts the cursor, the point of light, on the main monitor screen. A downward swipe of the pen instructs the computer to display a color palette. Only about 200 colors are presented, but a million others are available, or a color can be selected off the painting and the computer will apply that color where indicated.

"The program is set up so that a regular artist can, with a fairly understandable set of tools, either create his own pictures or touch up the kind of pictures we can create," computer programmer Tom Porter said. "For instance, here's a fine planet surface; but we didn't provide any clouds because clouds are a difficult subject to animate. So if you want to touch it up a little with clouds, you get an artist over here from ILM."

The Genesis Tape sequence was filmed in March, by a film crew from ILM next door, using an



Empireflex VistaVision camera. Computer programmer Rob Poor's retinas were photographed for the retina scan sequence. "Actually, four of us had our retinas photographed," Smith said, "but Rob's were the most interesting."

The identification process thought up for STAR TREK II was to move a vein template around in some interesting way until a pattern match occurred between the veins in the person's retinas and on the template, at which point some appropriate lettering and graphics would appear, indicating a positive identification.

"What we're heading for is full-resolution movie theater quality images," said Smith. "We were hired by Lucas essentially to bring the computer into filmmaking in any way we can think of. The attack points are audio, in the form of digital audio processors; in videotape editing, and in making pictures with the computer. But it's just not happening fast enough to suit us. We're building tools that eventually ILM will use to make movies."

Ed Catmull is director of computer research at Lucasfilm, and he thinks there is a possibility that even more sophisticated computer effects will be featured in the forthcoming REVENGE OF THE JEDI.

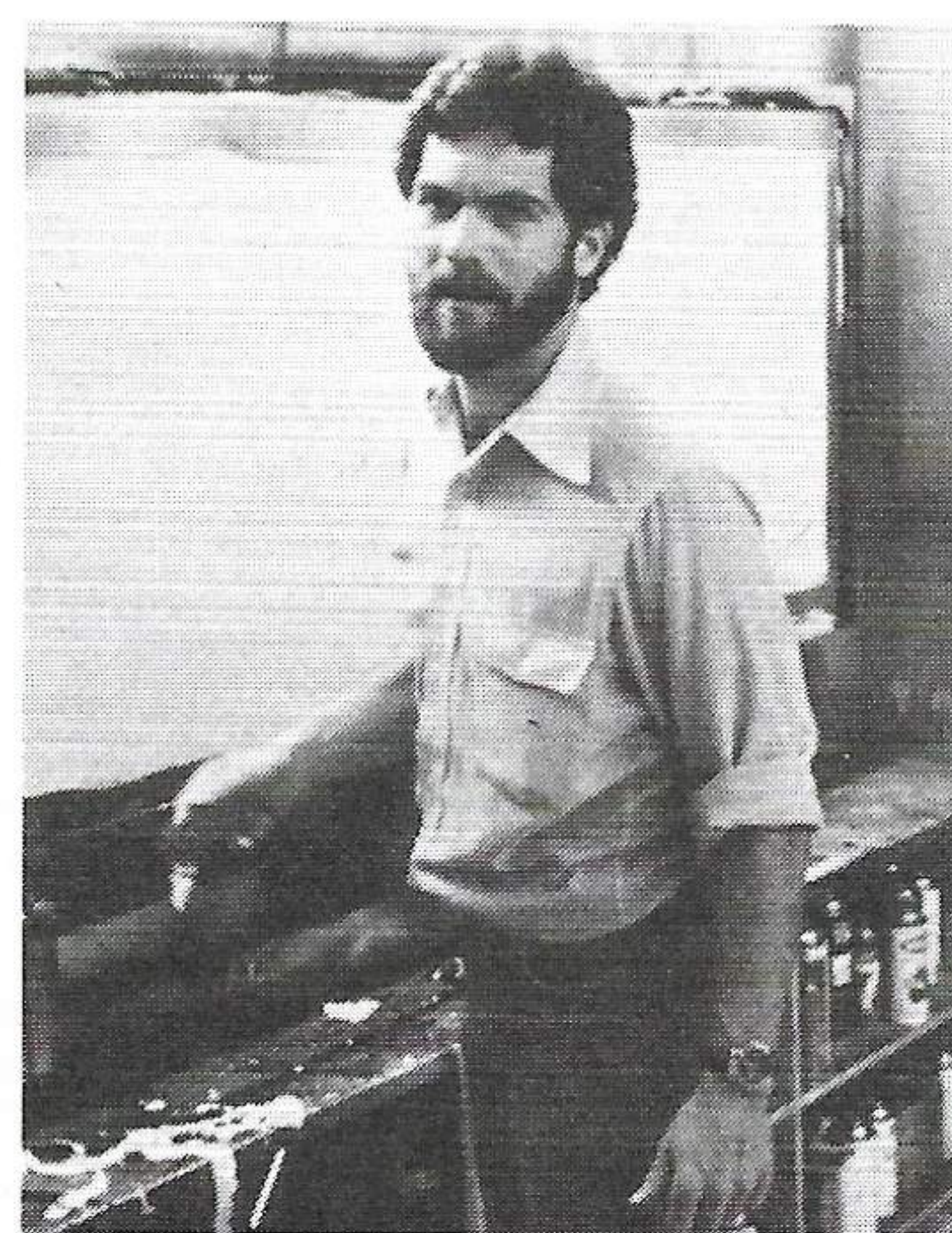
On the office walls of Rose Duig-

nan, ILM's production supervisor for STAR TREK II are blankets of 6x8 photocopies of STAR TREK II storyboards. Most have "Finished" written across them in felt-tip ink. "On this movie, we did the most number of shots in the shortest time that has been done here or elsewhere," said Duignan with a somewhat tired pride.

"The original STAR TREK had so much more time and so much more money and so many more people involved," she continued. "We basically did the entire film in less than six months. The people here work so bloody hard. And they create more work for themselves. There might be an element that's okay—the producer will buy it—but the camera people and animators and optical people will say, 'No, we can do it better.' That's just not Hollywood."

Despite his criticism of the Enterprise, Ken Ralston looks fondly at a picture of the ship composited into ILM's background nebula. "Do I fall in love with these movies as I do them?" he asks, rhetorically. "Usually I fall out of love with them. The planning is fun, but the doing is hard work. It tends to absorb your life. I notice I tend to date events according to what I was working on at the time. I got married during DRAGONSLAYER, for instance. But when the work is done and you see it up on the screen, and all that

THE GENESIS CAVE is a resplendent example of the miraculous terraforming capabilities of Project Genesis. The project's scientific director, Dr. Carol Marcus (Bibi Besch) leads Captain Kirk (William Shatner) out onto a promontory to view the cave's wonders (top left). The live-action portion of this ILM matte shot was filmed on a small set at Paramount (top right). The ragged shell-like walls represent the lava-bubbled interior of the cave, a concept for the scene devised by production designer Joseph Jennings and art director Michael Minor. The bubble set's shell (bottom right) was made out of molded fiberglass by a company that manufactures domed swimming pool covers, and was reinforced with a skeleton of metal and wood, then carved and painted. The live-action element of the scene was turned over to ILM matte painter Chris Evans. Evans carried forth the bubbled shell motif, adding lush vegetation and a moving waterfall. Two separate matte paintings were used to create the final effect. On the main painting Evans left the area of the waterfall black. On a separate painting Evans rendered the waterfall and etched clear channels where moving water would appear. The apparent movement of the cascading water is created by a rotating cotton wheel placed behind the clear channels. The subtlety and quality of the effect is especially dependent upon matte photographers Neil Krepla and assistant Craig Barron, who shot the paintings in multiple passes with diffusion filters. Designs for other mattes include Kirk's point-of-view (bottom left) of the cave lit by an artificial sun, painted by Evans, and a grandiose pull-back from the shot above (bottom middle) painted by concept artist Mike Pangrazio.



Matte painter Chris Evans.

THE SCORE

"Director Nick Meyer wanted to give the film the feel of an adventure on the high seas. It's that kind of nautical, wind-blowing spirit I'm after."

James Horner, composer

The makers of STAR TREK II wanted a rousing orchestral musical score in the best adventure film traditions of Erich Korngold and recent imitators such as John Williams. Composer James Horner was approached with the assignment by Joel Sill, vice-president of music for the motion picture division of Paramount, and was introduced to executive producer Harve Bennett, producer Robert Sallin, and director Nicholas Meyer. Horner agreed with that approach and started composing in mid-January.

"There is a tendency to want to compare scores of big outer space movies," said Horner, "like John Williams' music for STAR WARS and THE EMPIRE STRIKES BACK and Jerry Goldsmith's for the first STAR TREK film. There will be similarities, of course. For

work pays off . . . yeah, I fall in love with the movie all over again."

On the far wall of ILM's moviola room is a large black and white photo mural of a gentlemen in a business suit, editing footage by means of scissors and a light bulb. It's Sergei Eisenstein, and it's been said you can tell, in the enlargement, that the film he's working on is from IVAN THE TERRIBLE. Eisenstein pioneered film aesthetics and editing techniques. If he could see what's going on at ILM under his visage, he'd be pleased.

Mr. Scott (James Doohan) holds the limp form of his nephew (Ike Eisenmann), killed in a devastating phaser attack when Khan opens fire on the Enterprise.



one thing, if you close your eyes and play STAR WARS and my STAR TREK score, the first notion that will come to your mind is that the same instruments are playing. Williams created a trend in music for space movies with STAR WARS because that was the first big space movie to come along in quite awhile. But that style of scoring is very old-fashioned. It works well, whether you're on a train or a pirate galleon or in deep space. That kind of approach is very tactile. It's easy to use it to manipulate emotions."

The 28-year-old Horner, has turned out a prolific amount of film scores in the past two and a half years. Starting with small films for the AFI, he graduated to doing "schlocky films for Roger Corman," including HUMAN-OIDS OF THE DEEP, UP FROM THE DEPTHS, BATTLE BEYOND THE STARS, and others. "It's hard to keep track," he laughed, "because Roger changes the titles, if films don't preview well, to sort of erase the word-of-mouth." Other credits include THE PURSUIT OF D.B. COOPER, WOLFEN, DEADLY BLESSING, and THE HAND.

Horner composed about 70 minutes of music for STAR TREK II in five weeks. A lot of music for a film that, as of the latest cut, is 129 minutes long. "The last three reels are almost wall-to-wall music," he said, "including some tremendous battle scenes." Horner utilized a 90-piece full symphony orchestra for the scoring sessions, which lasted five days.

Director Nicholas Meyer, who comes from a family of professional musicians and is not bad on the battered grand piano that sits in his living room, worked closely with Horner. In fact, Horner credits Meyer with a lot of input on his composition of the score.

"He and I talked about it at great length," said Horner. "We spent so much time together on this project that we've become rather close

THE CETI EEL is the only remaining indigenous form of life on desert planet Ceti Alpha V, where Commander Chekov (Walter Koenig) and Captain Terrell (Paul Winfield) stumble upon Khan and his crew of genetic supermen, marooned there years earlier by Captain Kirk. When Chekov and Terrell decline to reveal Kirk's whereabouts, Khan introduces them to the eel, the larva of which burrow into a host's ear, boring its way into the brain and wrapping itself around the central cortex. The nasty experience makes Chekov and Terrell more susceptible to answering Khan's questions. ILM special effects co-supervisor Ken Ralston designed the mother eel, about 14" long, to have a leathery, tough shell. The larva, more eel-like in appearance, hide underneath the plating, on the mother's back. The mother eels are kept by Khan, inside a terrarium (shown left). Rods, extending up through the base of the terrarium and into the tail section of the model, allowed Ralston to manipulate the model to thrash around in the sandy soil. A mechanism worked the jaws. For a shot of the fully grown eel emerging from Chekov's ear, Ralston re-used the large eel model along with an oversized mock-up of Chekov's ear which Ralston sculpted from a cast of Koenig's own ear. Ralston is shown (right) manipulating the model from behind the mockup for a bloody close-up shot. For the larva, not shown, Ralston used foam rubber worms pulled off-camera by special effects assistant Sel Eddy, using a monofilament line. The legless larva models were cut in the middle so that the front half, pulled by the line, pulled the back half in a kind of inchworm motion when covered with sticky goo.

friends. Nick knows what he's talking about, musically. He wanted to give the film the feeling of an adventure on the high seas. It's that sort of nautical, under-sail, wind-blowing spirit that I'm after, as opposed to STAR WARS' very imperial, martial kind of theme.

"I could do something very avant garde and very atonal," continued Horner, "such as Tangerine Dream's scores for SORCERER and THIEF, and my own score for WOLFEN. But I have to sort of toe a line. There are certain givens in a



movie like STAR TREK. The setting, the plot, the characters, all demand a certain approach. If I tried to do something more avant garde I would not only upset my producers, I would probably do harm to the film itself. I have to work pretty straight-forwardly with the scene elements, but I don't sock it on the nose too much, or hype the action. An audience will resist that kind of manipulation.

Part of Horner's score is composed of character themes for both Mr. Spock and Khan. "Spock's motif is a very haunting theme," said Horner, "very different from anything else in the film, but done with conventional instruments. It emphasizes his humanness more than his alienness. By putting a theme over Spock, it warms him and he becomes three-dimensional rather than a collection of schticks."

For the complex character of Khan, the genetically-engineered superman from the 20th century, Horner provides what he calls an *orchestral texture*. "It's sort of a menacing undertone," said Horner, "very quiet music that underplays his insanity in a subtle way that will have a disquieting effect on the audience. When he's involved in battles, the music is wild and pagan. A lot is going on in this movie, and by means of music you can help the story along. You can represent how characters feel about

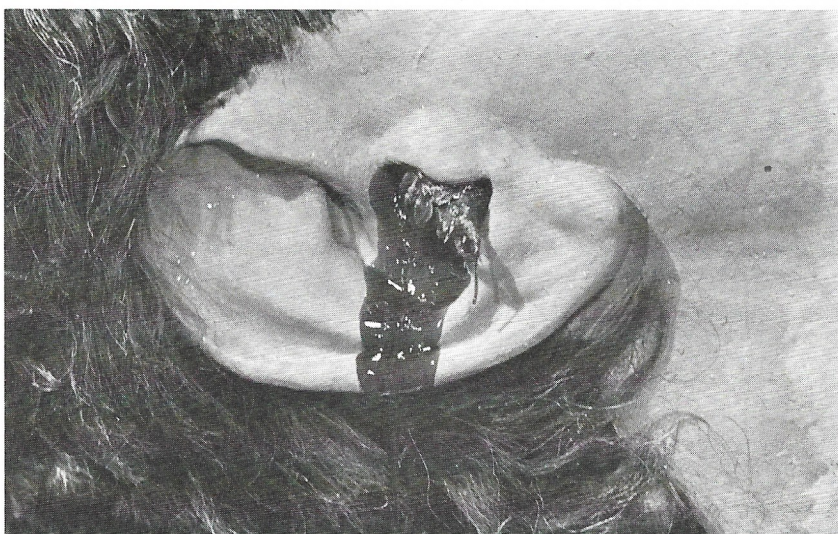
each other in an instant by using a bristling theme or a friendship theme. We do that with Khan. You know he's crazy the moment you see him, but you don't know why you feel that way."

Horner's most overt theme is for the terraforming Genesis Effect that transforms barren Gamma Regula into a resplendant paradise. "It's not the swelling dawn-of-creation, Stravinsky-violins theme you might expect," said Horner. "It's kind of awe-inspiring. There are large sustained orchestral chords which slowly and almost imperceptibly change. The closest comparison I could give you would probably be certain passages in 2001. It's got a nice texture, but we're not in it for all that long."

Horner enjoys doing music for science fiction and horror movies because he gets more chances to stretch himself creatively, but like most people in the entertainment business, he worries about becoming type-cast. "I get worried sometimes, that I'm being locked into being a horror movie composer," he said. "I was doing horror movie after horror movie because that's all I was being asked to do. And whenever I'd try to get some other sort of work they'd say 'Yeah, you just did WOLFEN and that was terrific, but, you know, this is a sensitive story. We'll get Dave Grusin.'" **THE PURSUIT OF**

Filming STAR TREK II's final scene in Golden Gate park in Los Angeles, Spock's casket, a photon torpedo casing, comes to rest on the newly formed Genesis planet.





D.B. COOPER helped Horner break the stereotype and he's looking forward to having *STAR TREK II* open up other creative doors.

HE'S DEAD, JIM

"The studio did not generate any of the rumors about Spock's death. Early drafts of the script were stolen, and that fueled the furor."

Robert Sallin, producer

Principal photography with the main actors began on November 9, 1981 at the Paramount Studios in Hollywood. Production ended January 29, 1982, a few days over schedule and slightly over budget, a rather remarkable feat for a production of *STAR TREK II*'s scope.

From the beginning, the film was marked by keen interest from fans, seemingly fed by rumors that Spock had been killed off in the script. The fans responded with a huge advertisement campaign to head off the First Officer's demise. They took out full page ads in *Variety* and other magazines and formed pressure groups to voice their displeasure.

There was considerable specula-

tion that publicity "leaks" about Spock's death were deliberately planted to stir up Trekkies and media attention for the film. Such suspicions were exacerbated when the TV news magazine *ENTERTAINMENT TONIGHT* (also produced by Paramount) ran a call-in viewer poll on the subject of whether Spock should perish or be spared, and when it conducted three-days worth of interviews on the bridge set of the *Enterprise*.

"The studio did not generate any of the rumors about Spock's death," said producer Robert Sallin. "People have assumed that when this movie was conceived the first thing the studio did was to run out and create the rumors that Spock was going to die, to get the Trekkies excited and generate publicity. That is contrary to my knowledge. I know that the position of the studio brass is that they would just as soon nobody said anything. Early drafts of the script were stolen and made their way into the hands of fans, and that fueled the furor."

However the rumors were promulgated, in the final analysis Spock *did* die, so at least the concern on the part of the fans was not completely wasted on cynical manipulation. What constitutes Death is a matter of semantics and debate even now, let alone in the 23rd century. "In science fiction

there are many kinds of life, and many kinds of death," Sallin said.

While ILM finished the special effects work, Paramount began to lift the film's veil of secrecy in an effort to publicize its forthcoming release. Public statements by director Nicholas Meyer led to some friction on the production, however. Producer Robert Sallin took exception to off-hand remarks made by Meyer in our last issue (12:4:14) which characterized the ongoing effects work as being somewhat disorganized.

"I don't believe in taking credit for other people's work and I don't believe in making myself seem more important at other people's expense," said Sallin. "Nick did not supervise the creation of the effects storyboards, and Nick did not supervise the execution of the shots. He attended one meeting with me at ILM, at which time I ran through every frame of every shot, and that was it. He was overwhelmed with the special effects and just backed away from them."

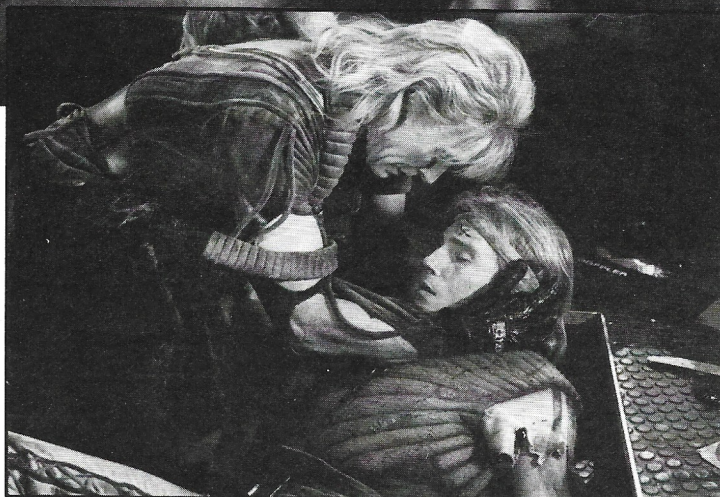
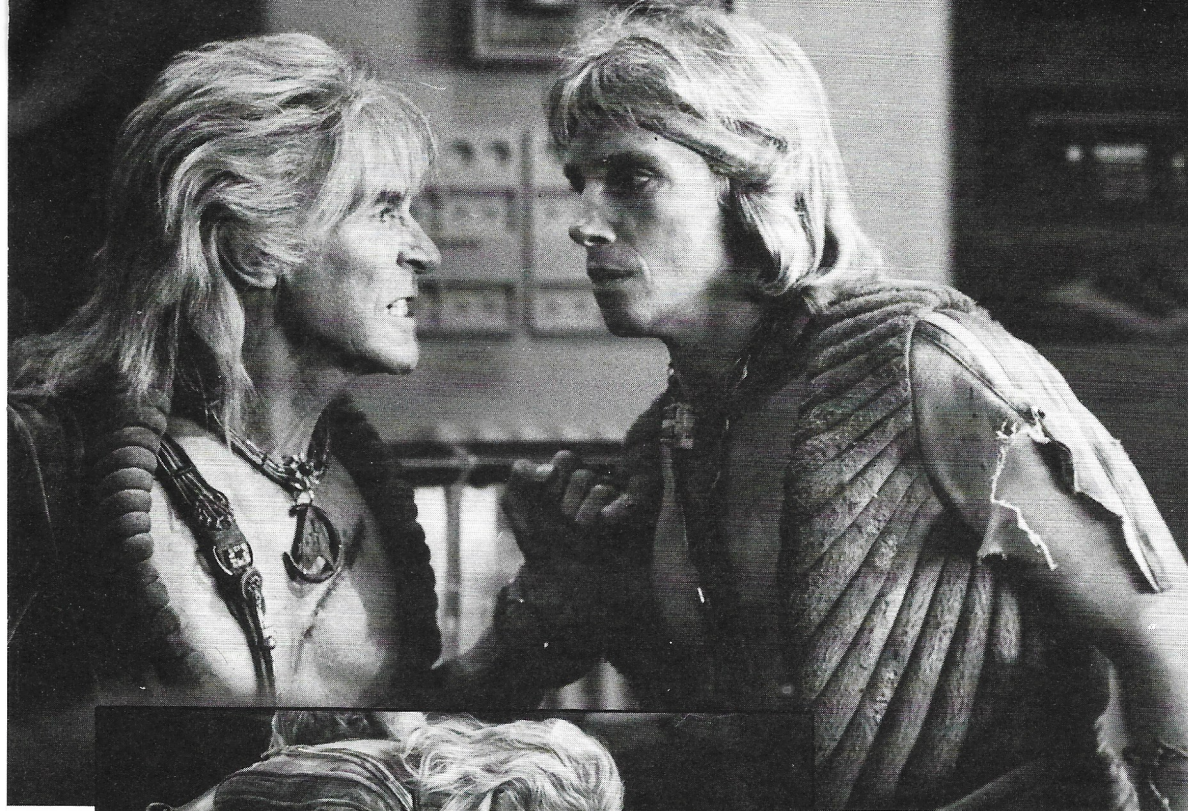
"I resent Meyer saying about the effects, 'We didn't know what we were doing . . .'" Sallin continued. "He might not have known what he was doing, but we knew exactly what we were doing. He was confused and intimidated because the effects work was highly technical and required a sense of visualization, and—as he says—he knows

nothing about special effects. The implication is that there was confusion, and there was no confusion at all. If there had been any confusion we could not have come in so close to budget." (Meyer was contacted for comment, but never returned our calls.)

In another interesting development, Judson Scott, who plays Joachim, Khan's right-hand man, requested that his name be removed from the credits of *STAR TREK II*. Apparently the actor's advisors convinced him that after playing the lead in the short-run TV series *THE PHOENIX*, he is a Star and smaller roles, however strong and memorable, are beneath him.

During final editing, just prior to release, two human-interest subplots were dropped to pick up the film's pace. One dropped scene involved Scotty's young nephew, Peter Preston, who dies while working in the engine room. The scene establishing Preston as Scotty's nephew also went by the wayside, leaving the exact basis of Scotty's affectionate attachment to the young man rather open to interpretation. Another excised scene involved a somewhat unlikely romance between Kirk's hot-tempered son, David Marcus, and the supercilious Lt. Saavik.

Director Nicholas Meyer was pleased with his cut of *STAR TREK II*. Traditionally, the first



RICARDO MONTALBAN as Khan, dresses down his second-in-command, **Joachim**, played by **Judson Scott**. Montalban created the role, one of the series most memorable, when cast for the episode "Space Seed," in a part originally written to be a Scandanavian called Thorwald. Inset: Montalban's monomaniacal superman runs hot and cold, here embracing dead Joachim.

editing of a film is done at the director's order, but may be amended or recut later, at the discretion of producers or studio. Meyer's cut was tightened somewhat, according to producer Robert Sallin. "We had too much plot, essentially," he said. "Nick's background is that of a writer, and in his version there was an extraordinary amount of exposition that we didn't feel was totally necessary; so Harve Bennett and I made some changes, in response to notes from the studio. It had to do with the tempo of the film. What we have is essentially the same picture as the director's cut."

It's hard to determine whether Meyer was pleased with the revisions made on his cut. He's not talking much about STAR TREK these days, other than to make it known that he is unhappy about the title and to say that, contrary to rumors and implications, no alternative endings to the film were shot or contemplated.

Meyer reportedly hates the subtitle, *THE WRATH OF KHAN*, saying it is trashy and foolish-sounding. He had always preferred the original subtitle, *THE UNDIS-*

COVERED COUNTRY, but had been aware for months that the studio didn't care for it and planned to change it before the movie was released.

In letters to movie industry trade papers and the *Los Angeles Times* and *Herald Examiner* in mid-May, Meyer disputed the idea that fans had any influence on the ultimate ending of the film. After a screening at a science fiction convention in Kansas on May 8, a high-placed Paramount official indicated that other endings had been considered, perhaps filmed, and that the one used would depend on fan reaction. Meyer denies multiple endings were shot, adds that none were written, and that the outcome of the story was never mutable.

As far as can be determined, Spock always died, in every version of the script and every cut of the film. Additional scenes involving Spock's death were shot by an ILM crew, with Robert Sallin, at San Francisco's Golden Gate Park in late April, more than two months after principal photography wrapped, when the movie was, for all intents and purposes, complete. The scenes show Spock's casket, a

photon torpedo casing, drifting after his burial in space, finally coming to rest on the planet created by the explosion of the Genesis device aboard Khan's ship.

In the original ending, Spock's casket was simply set adrift in space. These extra scenes were filmed after the results of opinion screenings before carefully-selected demographically-balanced audiences.

The implication and promise of the new ending are obvious—Spock's remains are safe and sound and just await the next movie, when it will occur to someone to use the Genesis device to restore him to life. Indeed, the title of the next STAR TREK, which may go into production as early as November, is *THE SEARCH FOR SPOCK*.

In February, Meyer said he was not interested in being involved with any future STAR TREK. "I don't like to do the same thing over," he said. Meyer wrote two Sherlock Holmes novels because "they backed up a truck with so much money in it" he couldn't refuse.

Most of the other artists and technicians who made STAR TREK II expressed enthusiasm for being involved with a followup. Even Leonard Nimoy looks forward to reprising his role as Spock in a third movie. From all reports, Nimoy was happy with the material he had to work with this time. This

is in marked contrast to Nimoy's usual attitude towards the character that made him famous.

Nimoy spent most of the 12 years after the cancellation of the series trying to disavow Spock. He wrote a book called *I Am Not Spock* and has been widely quoted as saying that when he was first approached to play Spock in STAR TREK—*THE MOTION PICTURE*, his reaction was to throw up. Nimoy also allegedly resisted the first offers for STAR TREK II. Despite his much-publicized hatred of the character, he always capitulates when enough money is offered only to start bad-mouthing Spock again as soon as the check clears the bank.

Since STAR TREK II's Genesis device can change one form of matter to another, as long as the right component atoms are present, it obviously isn't necessary in the next film to bring Spock back to life in precisely the form we last saw him. In fact, that would be rather pointless, since at that time he was a man dying of radiation poisoning. It would be a delicious irony if the resurrected Spock was not quite as he had been, and was perhaps younger and played by a different actor. Not a likely prospect, but perhaps a tempting one for the Paramount brass.

Dead or not, the script plays fair with Spock. It may be harsh to say he's an emotional vampire, but he does seem to enjoy getting people, notably McCoy, into an apoplectic state. At the least, Spock's an emotion addict. Why else would the half human/half vulcan choose to spend his life among people who are not his intellectual equals, except to be in the presence of the emotion they slop around so freely?

Among pure-bred Vulcans, as seen on the series, Spock is embarrassingly hyperactive and mercurial. Vulcan standards of repression approach the point of catatonia. Spock is wasting his life, by Vulcan standards, too, slumming with human beings. Dealing with the character logically—how else, indeed?—we knew that sooner or later his weakness of being capable to love and form friendships and attachments was going to be the death of him.

If STAR TREK II becomes an artistic, commercial, and critical success, it will be to the credit of a great many people at every echelon who brought their talents to bear, only a few of which have been showcased here. It will also be a credit to the fans of STAR TREK, whose devotion almost literally willed this movie into existence. It's an elegant equation that Spock would appreciate: the show created the fans, and in turn the fans created the show. Now, to use the favorite phrase of Trekkies everywhere, may it "Live long and prosper." □

STAR TREK I: "Space Seed"

STAR TREK II: THE WRATH OF KHAN is a sequel to one of the TV-series' finest episodes.

Skirting the disaster of STAR TREK—THE MOTION PICTURE, the makers of STAR TREK-II wrote it as a follow-up instead to one of the classic first season episodes of the STAR TREK television series, "Space Seed." First telecast in February 1967, the episode was written by Carey Wilber and series producer Gene L. Coon, a figure credited by knowledgeable fans as "the true genius behind STAR TREK."

In the episode, the Enterprise picks up a distress signal which ship's computers identify as an SOS in long-disused morse code. At its source, the Enterprise finds a space derelict, shown on the ship's main viewing screen (top right).

Boarding the derelict, Kirk and crew find some 80 crewmen in suspended animation and revive the ship's leader (Ricardo Montalban), a superb physical specimen, when his sleeper unit begins to malfunction. His life saved by Dr. McCoy, Montalban is interviewed by Kirk, (William Shatner) in sick bay (second right), but evades Kirk's questions, claiming to be fatigued.

At dinner, given in his honor (third right), Montalban explains to Kirk that his ship is the SS Botany Bay, an atomic powered vessel that left Earth at sub-light speeds in 1998, headed for Ceti Alpha 5. The dinner breaks up after a bristling exchange between Montalban and Mr. Spock (Leonard Nimoy), who bluntly questions his story and motives. Ship's historian Marla McGivers (Madlyn Rhue) and Uhuru (Nichelle Nichols) look on.

Spock, with the aid of ship's computers, correctly deduces that Montalban is in reality Khan Noonian Singh, a genetically selected superman and the despotic instigator of Earth's Eugenics Wars, who vanished without a trace after his defeat. Kirk confines Khan to his quarters and proceeds to tow the Botany Bay to Star Base 12 for further disposition. Khan escapes and, after

seducing historian McGivers to his cause, beams aboard the Botany Bay, revives his crew, and proceeds to take over the Enterprise.

Khan sentences Kirk and Mr. Spock to death inside an Enterprise decompression chamber, for refusing to accept his command, and warns Mr. Scott (James Doohan), Uhura and Dr. McCoy (DeForest Kelley) that they could be next (bottom right). McGivers is shocked by Khan's ruthlessness and betrays him to save the lives of Kirk and Spock, who lead a force to retake the ship.

Given authority by Star Fleet Command, Kirk convenes a special Court Martial to mete out justice to Khan and his men. Kirk offers Khan a choice: to be marooned on Ceti Alpha V with a minimum of survival equipment to scratch out a bare subsistence on the rugged, inhospitable planet, or be sentenced to a penal planet for rehabilitation.

"Have you ever read Milton, Captain?" asks Khan defiantly.

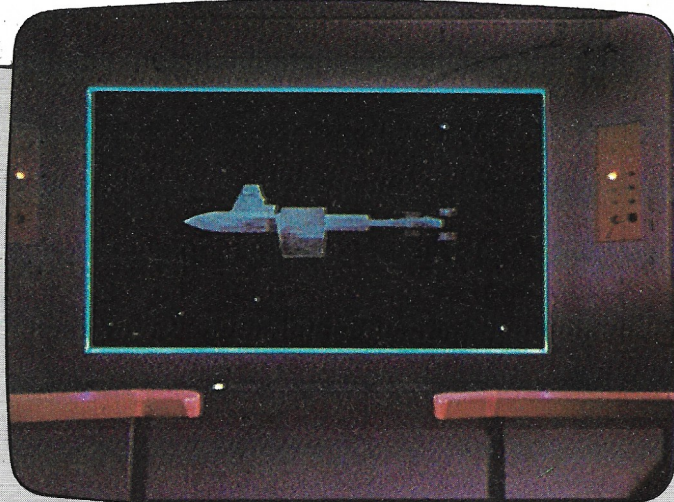
"I have," Kirk replies.

"Then you'll remember what it was that Lucifer said after his fall into the pit."

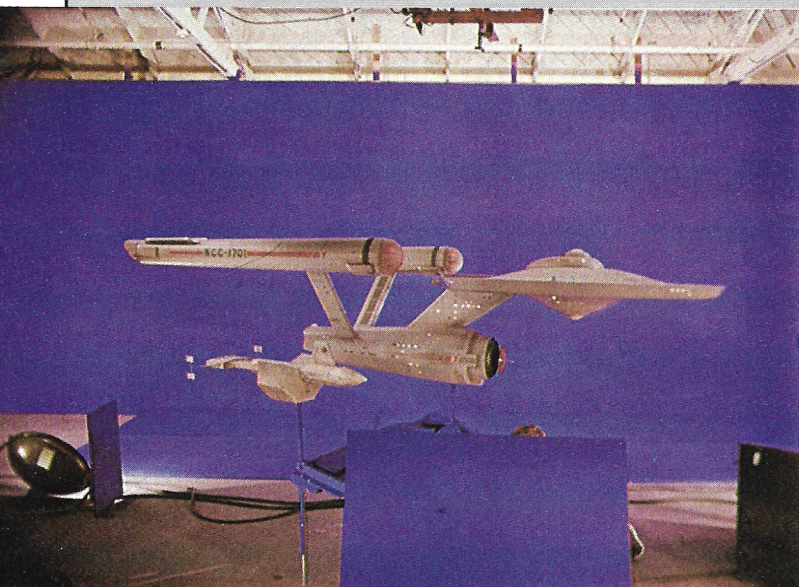
Kirk understands. McGivers, given the choice of her own court martial or sharing Khan's punishment, chooses to be marooned with her lover. "We've got what I wanted after all," Khan says, taking her hand, "... a world to conquer."

On the bridge, as the Enterprise warps out of orbit around Ceti Alpha V, Mr. Scott turns to Kirk, confesses he's not up on his Milton despite being a good Scotsman, and asks what Lucifer said. "He said..." Kirk pauses, "better to rule in Hell than to serve in Heaven."

Adds ever-thoughtful Mr. Spock, "It would be interesting to come back to Ceti Alpha V in a hundred years and see what crop has sprung from the seed we've planted today."



Filming blue screen the 14-foot Enterprise model, as it tows Khan's ship, the SS Botany Bay. The model was donated to the Smithsonian after the series left the air.





Bruce Fischer is enchanted by Pam Grier at the carnival's Ferris Wheel.



Jonathan Pryce gives free tickets to Shawn Carson and Vidal I. Peterson.

Something Wicked This Way Comes

Director Jack Clayton won't "Disneyize" Bradbury's horror classic.

by Stephen Rebello

At Disney Studios these days, one can't help but feel the hulking shadow looming over Never-Never Land. The best efforts of the studio's New Guard in goosing up the bland and squeaky Disney image (DRAGONSLAYER, WATCHER IN THE WOODS, NIGHT CROSSING) have all met with critical and financial "So what's?" On the upside, however, is one of the more ambitious and promising products in the studio's pipeline, the \$15 million version of Ray Bradbury's *SOMETHING WICKED THIS WAY COMES*.

Produced by Peter Douglas (see 12:1:8), who produced *THE FINAL COUNTDOWN*, Bradbury's wispy horror fable of a dark carnival fueled by human misery and greed will flicker across movie screens in December. Once again, the studio is pulling very hard for it being *the* film they can take to the bank.

Considering the off-kilter talent involved behind and before the camera, the film gives cause for considerable optimism. In the pivotal position is a maverick English director who tends to make films only when he falls in love with the material. Jack Clayton (*ROOM AT THE TOP*, *THE INNOCENTS*) has been connected with *SOMETHING WICKED THIS WAY COMES* for six years, and if his enthusiasm has waned, one couldn't read it in his larger-than-life, Dickensian appearance.

"It's true I seldom make films," Clayton admitted. "I don't seem to find material that I like all that often and I won't work unless I do. I wrote an initial version of the screenplay for *SOMETHING WICKED THIS WAY COMES* with Bradbury six years ago. Last year, I rewrote the script—basically on my own—with a totally new slant, but including a lot of the old material. Usually, when you come back to a project after such a long period of time, you either hate it or are



Jack Clayton directs Jason Robards, who plays a library nightwatchman.

out of love with it. That is always a danger. But I still liked it very much and wanted to do it."

Clayton is an enormously perceptive, kindly man, whose demeanor belies a legendary short fuse. Once reputed to have worn a knife strapped to his knee at all times, Clayton made headlines years ago for smashing the office window of a Paramount executive. The bone of contention was Clayton's script for *SOMETHING WICKED THIS WAY COMES*.

"I have an extremely violent temper," he said, "but it's rare that it comes forth. It's only provoked by acute irritation or fools. The little 'window effort' came about because I had worked on the screenplay for *six months*. I gave it to Barry Diller, who returned it to me within *three hours* saying he was afraid he couldn't make the film. Now it was *impossible* for him to have read the script in three hours. I wouldn't have objected to his response if the script had been rejected a few days later. I became

acutely aware that his reaction had nothing to do with the script, but was due to his feud with David Picker [one of the project's backers]. I was completely frustrated." With a trace of a smile Clayton added, "I busted not only one window, but three."

Listening to Clayton it is clear that he refuses to be "Disneyized" in the least. "When I first talked to the Disney organization about doing the film," said Clayton, "I was told that they were trying to create a new image for the studio. I cannot say whether or not they will be successful in that, but I can tell you that they certainly didn't try to alter anything I wanted to do with the film."

"I told them that if they wanted to do this as an ordinary horror film or a strictly 'Disney' film. I wasn't interested," he added. "And while I admire Ray Bradbury's work tremendously—I hate to say this—it's so Disneyish. I didn't want to emphasize those elements of the book. For example, the witch in the balloon. That was so

outlandish that I cut it out of the film. The approach I wanted to take and *did* take with the material was this: you can look at everything that is happening in the story as literal, but at the same time, I suggested a level of the extraordinary—what *may* be happening."

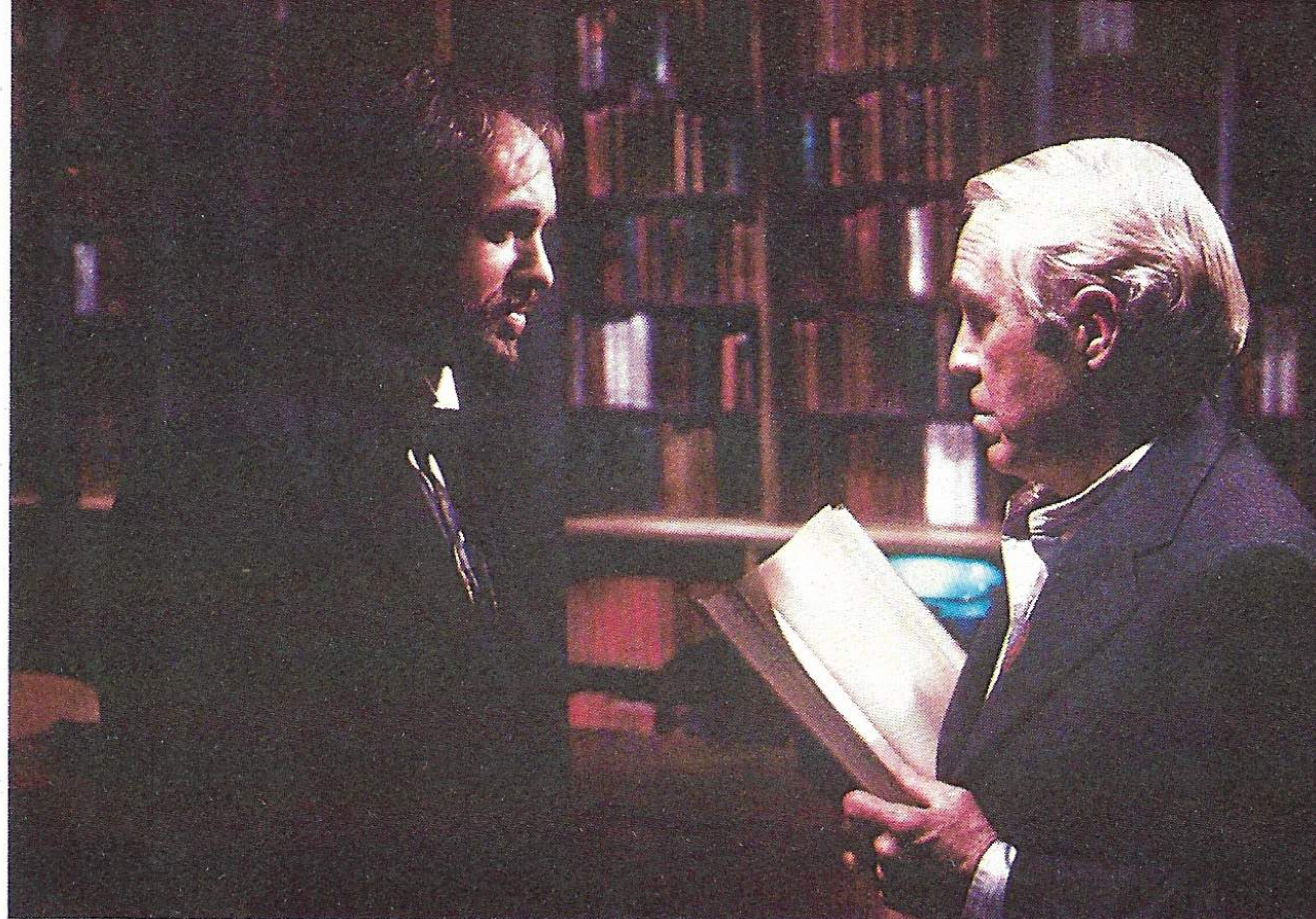
Clayton admitted the fantasy elements of Bradbury's poetic will-o-the-wisp prose made translation to film especially challenging. "I loathe repeating myself and I'd never made a fantasy before," he said. "I mean fantasy that isn't extreme, like *STAR WARS*, which is easier to do because it never sits in any sort of realism."

"My belief is that the fantasy in *SOMETHING WICKED THIS WAY COMES* must stem from something real," Clayton continued. "The big difference between the earlier drafts of the script and the book itself is that I've done a much more *real* version of the story. That can be tougher, but I think it will work. For example, I've tried to make the relationships between the characters stronger and clearer. In the book, the relationship between Will and his father is sort of idealized—loving and constant. I've changed that, so that in the beginning there is considerable antagonism between them. Jim's fatherlessness is more of an issue, too."

Clayton, who views the film as a "fairy tale for adults," also claims he has attempted to maintain an ambiguous quality in the film's phantasmagorical events. "In the book, you'll remember, there is a scene in the town with a block of ice in a window," he said. "Inside, there is a magical figure which is absolutely real. In the film, though, you see it one moment and then it's gone; you're not sure whether or not it *was* there. I want the audience to always wonder if they actually saw and heard what they *think* they might have, so the film is full of the odd shadow, the strange sound. I think that's a far more restrained approach and more intriguing for an



Diane Ladd, as Jim's mother, beckoned by mysterious voices at the carnival.



Jason Robards in a climatic confrontation with Jonathan Pryce as Mr. Dark.

audience."

SOMETHING WICKED THIS WAY COMES will also tread lightly in the area of special effects. "I spent a day at a certain effects facility in Venice [California]," said Clayton. "I asked them one sentence questions about the possibilities for certain effects. Well, each of their answers took 15 minutes, and it was the *most* complicated patter. From that day on, I realized I shouldn't be fooled by all the jargon. I'd use effects only when necessary and by the most simple means possible."

The director's intentions for the film would appear to be echoed by those of another maverick talent, production designer Richard MacDonald (ALTERED STATES, CANNERY ROW). Clayton, who claims MacDonald is "brilliant, expensive and worth it," was delighted by his art director's timeless Midwestern town and amorphous carnival sets which cost Disney more than \$2 million.

"In a haunting, rather simple, story like this one, you want to leave a blurred impression in the audience's mind," said MacDonald. "To do that, of course, you cannot show too much. The carnival is a total facade of veils, domes, swirls and ladies. On the other hand, I saw Green Town in an absolutely classical, straightforward 1890s-style—very clean of line. For what better extremes could a designer ask?"

Clayton and MacDonald collaborated on another shift in approach in adapting the classic allegorical fable to film. "In the book," said MacDonald, "the boys more or less see the carnival materialize before their eyes. We felt that if you showed all that too early in the film, you've *shot* everything. Instead, we show a sort of vaporous disintegration of the carnival. The carnival is swept away and becomes part of the atmosphere around you. You'll never be quite sure if the horses in the carnival merry-go-round actually do go flying off and chasing over the hill."

Clayton's reputation as an "actor's director" attracted a distinctly non-Disney performing troupe in Jason Robards, Diane Ladd, Scott Wilson, Royal Dano and James Stacey. Clayton's choice for the Dust Witch, after interviewing countless actresses and models, was Pam Grier—best known

for her plunging necklines and exploding magnums in such action fare as *FOXY BROWN* and *FRIDAY FOSTER*. Given stronger material last year, Grier burned holes in the screen as a viper-hearted hooker in *FORT APACHE, THE BRONX*—the role which attracted Clayton to the actress.

"I wanted someone exotic and beautiful," said Clayton, "Someone who could convey the idea of a witch, without resorting to the Disney concept of a hooked nose with a wart."

As Mr. Dark, Clayton cast Jonathan Pryce, a formidable Welsh-born, 35-year-old London stage and television actor, virtually unknown in this country. Pryce won a Tony award for his role in Mike Nichol's production of Trevor Griffith's lacerating play *Comedians*. Tall and spindly, Pryce's sardonic presence and sexual swagger should serve Bradbury's incarnation of evil quite

well.

"I was hopeful that a film could be made which reflected the imagery and the poetic language that Bradbury was using in the book," said Pryce. "My character carries that side of the writing and feeling of the book, and that appealed to me. He's the one character that was able to retain the narrative style of the book, whereas all of the others had to be written colloquially, to be real. I can play it as real or unreal as I choose to. It's Jack's job to put in the imagery and magic that cannot be done with the language."

Clayton admitted to having found his two adolescent stars "by total fluke." His choices for playing Will Hallows and Jim Nightshade are two relative unknowns, Vidal I. Peterson and Shawn Carson. Peterson did *Little Theater* in California and a television movie, *MURDER IN TEXAS*. Carson appeared in *AND JUSTICE FOR ALL* and *FUN-*

HOUSE.

The director vows that only in the film's final two reels—the confrontation with the malevolent Mr. Dark—will he "allow the film to go to the *extremes* of fantasy." To visualize the climatic disintegration of Mr. Dark as he whirls around on a carousel, veteran studio makeup artist Bob Schiffer has designed an extraordinary series of puppeted, life-size heads molded after the features of Pryce. "I think the work is the finest I've ever done," said Schiffer. "I also think that with the range of eye and facial movements I've designed, audiences will be unable to differentiate the heads from the real thing."

SOMETHING WICKED THIS WAY COMES will be lurking under your Christmas tree in 1982. Here's hoping that *this* time the Disney wrapper surrounds a fantasy with the bite, intelligence, and force Bradbury's book deserves. □

On the Green Town square Jason Robards finds a handbill for Mr. Dark's carnival and is filled with a sense of foreboding evil.



RKO PICTURES PRESENTS



THE
THING
FROM ANOTHER WORLD

John Wood '82

Howard Hawks' THE THING

The first movie about a monster from space also happens to be the best.

by George Turner

Flying saucers and alien invaders were staple ingredients of numerous films of the 1950s. Most of these are awful, some are tolerable, a few are good, and *one* is great. This *meister-werk* of the genre was the first of its kind: *THE THING FROM ANOTHER WORLD* (1951). None of its imitators have succeeded in duplicating its adroit blend of old-fashioned horror, newfangled science fiction, he-man adventure, and down-to-earth romance. Heaven knows, they've tried.

The film is based on *Who Goes There?* by Don A. Stuart, a well-written yarn which debuted in the August 1938 issue of *Astounding Science Fiction*, a pulp magazine. Stuart is a pseudonym of the magazine's editor, John W. Campbell Jr. (whose wife was Donna Stuart). The story tells of Antarctic expeditioners who find an alien frozen in ice for 20 million years.

The creature is four feet tall and weighs 85 pounds. It has blue hair, green blood, tentacles, and three angry red eyes. When thawed out, it comes quickly to life and begins to absorb other living things—sled dogs, livestock and men. The scientists kill the creature, but soon realize it has invaded several of their number, absorbing not only their bodies, but their *minds and personalities* as well. By rapidly multiplying this way, the alien could eventually take over the world. Fortunately, the surviving scientists find ways of identifying the imitation humans and destroy them.



JAMES ARNESS as the alien monster of the title, in makeup devised by Lee Greenway. Greenway's simple but effective design is glimpsed only briefly in the film, and kept mostly in shadow. Hawks, not the makeup, provided the thrills.

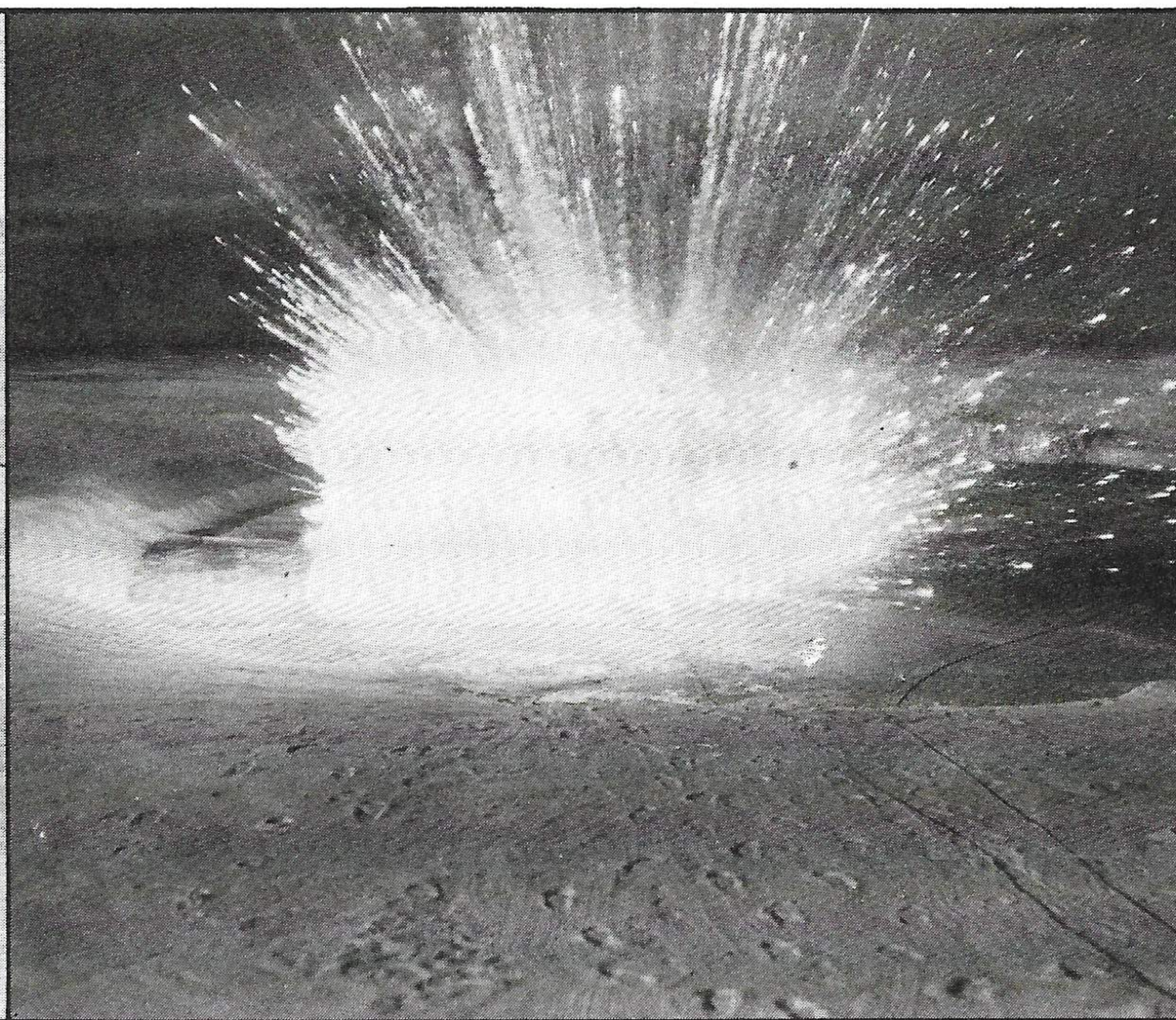
As a full-time director and part-time producer, Howard Hawks had made important contributions to a more naturalistic directorial style in a wide variety of films. He hardly seemed the type to initiate a flight of fancy of this sort.

But Hawks noticed the growth of science fiction magazines after World War II and decided to buy the rights to the Campbell story for his Winchester Pictures Corporation.

In a press release Hawks stated that, "The advent of this type of film opens a vast story market. Because the subject matter is involved with that which is unknown, science fiction stories permit the use of new and different plot structures in the writing of screenplays. Clever writing enables one to hold interest by the presentation of a scientific background which adds a lot of authenticity to the story as it progresses.

"It is important that we don't confuse the Frankenstein type of film with the science fiction picture," Hawks continued. "The first film is an out-and-out horror thriller based on that which is impossible. The science fiction film is based on that which is unknown, but is given credibility by the use of scientific facts which parallel that which the viewer is asked to believe. Forgetting that almost every Hollywood studio has at least one science fiction story on its production agenda, one need only check the growing popularity of the science fiction magazine to learn of the ever-increasing demand for this type of literature."

Curiously, Hawks never showed much interest in science fiction or macabre themes again. Especially



STANDARD OPERATING PROCEDURE for melting ice, according to the Air Force, called for the use of "thermite." Capt. Hendry (Kenneth Tobey), Lt. MacPherson (Robert Nichols), and the Crew Chief (Dewey Martin) plant the device as reporter Ned Scott (Douglas Spencer) records the historic event. "It'll uncover the whole saucer in 30 seconds," boasts Mac to Scotty. The actors sweltered in their arctic gear while filming these scenes in Southern California. Use of thermite causes the saucer to explode, an effect filmed during preproduction before any of the main actors had yet been cast. "That's just dandy," gripes Scott. "Standard operating procedure, huh."

since Hawks had predicted the "vast story market" that did indeed evolve.

Winchester (which happens to be Hawks' middle name) Pictures made a deal with RKO Radio Pictures to co-produce two large-budget pictures, *THE THING* and *THE BIG SKY*. The screenplay of the first was assigned to the versatile Charles Lederer, who had previously written such notable successes as *KISS OF DEATH*, *RIDE THE PINK HORSE*, *SLIGHTLY DANGEROUS*, *GENTLEMEN*

PREFER BLONDES, and others.

Lederer and Hawks quickly realized the story would be hard to film as outlined, so they concocted a simpler plotline that differed considerably from the published novel. In the course of a half-dozen rewrites, the Lederer-Hawks version moved farther away from the Campbell concept.

The first draft of the script kept the monster closest to Campbell's description, but by the time the script was ready to film, the monster changed to a giant, hairless

humanoid with a peculiar resemblance to *Frankenstein*. The location was changed from an unidentified research base on the frozen wastes of Antarctica to a United States Air Force base on the frozen wastes north of the Arctic circle. But the change from the South Pole to the North Pole was not nearly as radical as Hawks and Lederer's jettisoning of the central concept of the novel; the ability of the alien to take over the bodies and personalities of others.

Hawks and Lederer made their creature a giant humanoid vegetable, jokingly referred to by the military men who find it as a monster from "Mars." Stronger and swifter than a man, devoid of emotion, asexual, and completely merciless, the monster plans to colonize earth with its own kind. The alien lives on animal blood—even its seedlings sprout only in blood-soaked soil. The group of Air Force men and scientists, forced to defend themselves against the lone alien, find him damnably hard to kill.

With the scripting problems worked out, Hawks gave Christian Nyby, a highly-rated film editor with a yen to direct, the reins on *THE THING* as his first directorial effort. While in his later films, Nyby proved a versatile director of features as well as television drama and comedy, many consider his contribution to *THE THING* to be minimal.

That the film is so definitely Hawks-styled is not surprising, for Hawks was a strong-willed producer and was present at all first unit shooting as well as during location work. The loose handling of dialogue, with realistic interrup-

tions and overlaps, is done in the best Hawks manner. The acting is splendid. The pace is fast and smooth, with well-placed shocks and diversions, and the light touch is present at the very times it needs to be.

Hawks and his partner, Edward Lasker, made plans to film much of the picture on location in Fairbanks and Nome, Alaska, where they counted on receiving government cooperation, including use of equipment and personnel at U.S. Air Force bases. This was standard procedure in the making of pictures dealing with contemporary military action. Their hopes were dashed when the following reply from Washington (dated September 14, 1950) was forwarded from RKO's New York office:

The script of Winchester Pictures' proposed production "The Thing" has been reviewed, and it is regretted that we will not be able to extend cooperation as the story revolves around flying saucers and their possible contents.

The Air Force has maintained the position for some time that there are no such objects as flying saucers and does not wish to be identified with any project that could be interpreted as perpetuating the myth of the flying saucer. Also, the Air Force seriously objects to any mention of Air Force personnel and equipment, or pictorial sequences representing Air Force personnel or equipment, being included in the film.

Providing your company plans to proceed on the production without Air Force cooperation, we request every consideration be given to the Air Force objection in the interest of maintaining goodwill and relations.

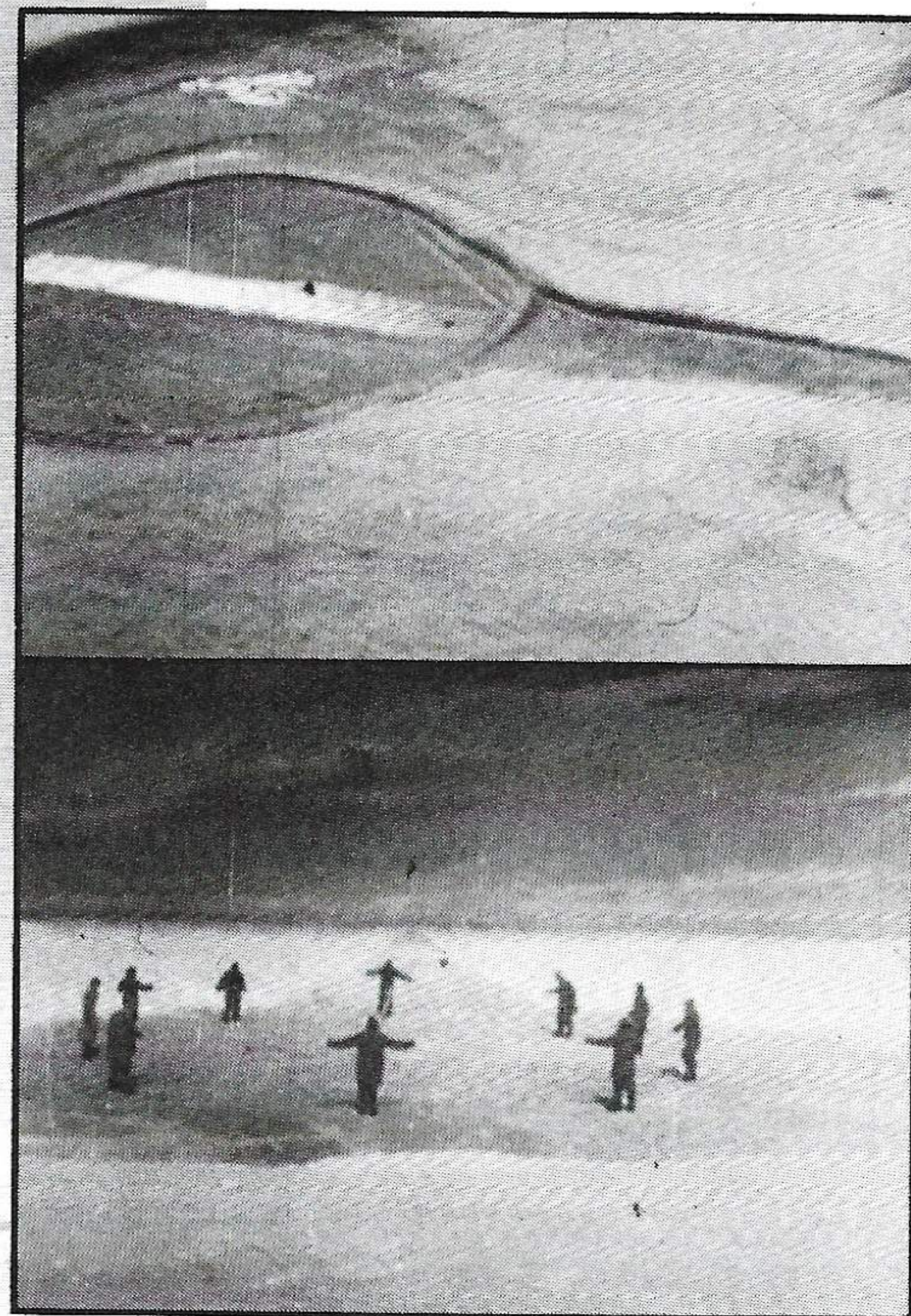


ON ICE, the *Thing's* eerie gaze causes Cpl. Barnes to throw an electric blanket over it. Gaping at the result: the Crew Chief, Dr. Chapman, Mac, Hendry, Dr. Carrington, Lt. Dykes and Scotty, who quips "We're liable to become famous. So few people can boast that they've lost a flying saucer and a man from Mars all in the same day."





On location in Cut Bank, Montana, director Christian Nyby (foreground) calls the shots of Hendry's plane to camera crews under Russ Harlan and Cliff Stine.



Scenes filmed at the Montana location, an aerial view from Hendry's plane, and the expedition as it fans out to form the shape of the ship beneath the ice.

The Air Force has dispatched a wire to the Commander-in-Chief, Alaska Theater stating their objections.

*Sincerely,
DONALD E. BARUCH
Chief, Motion Picture Sect.
Pictorial Branch.*

The Air Force later relented to the extent of offering to approve the picture if the story was "presented as a dream." The studio and Hawks agreed that such a change was untenable. It was decided to risk Uncle Sam's displeasure and

carry on without government approval. This meant finding different locations and obtaining the proper aircraft, equipment, uniforms and technical advice by less conventional methods.

Meanwhile, as the Air Force stated its objections, a five man crew under cinematographer Archie Stout had been in Alaska for about a week, innocently shooting background footage. Another crew under Harold Wellman also was working at Iverson Ranch, near Chatsworth, California, filming

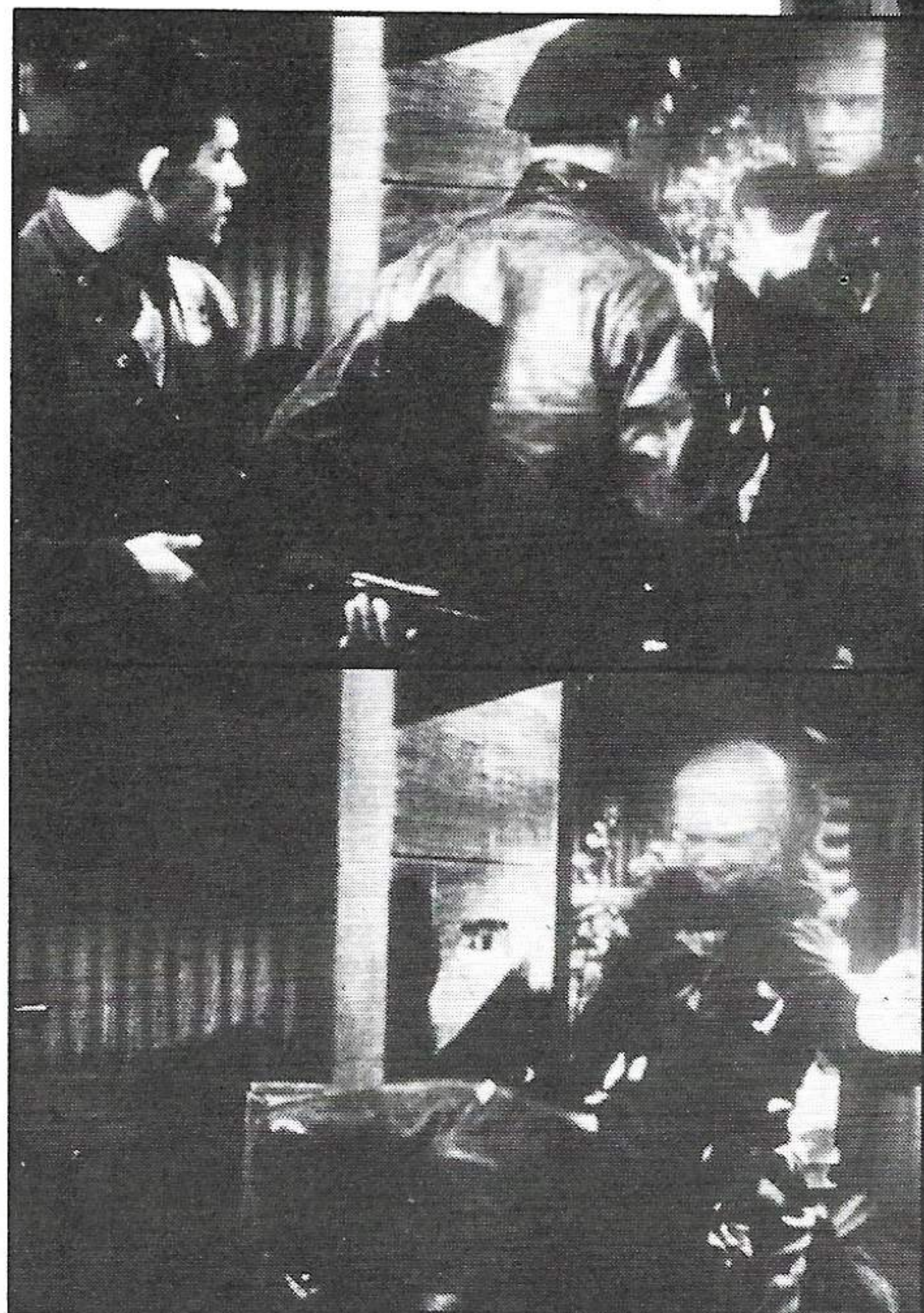
the full-scale fire and explosion that destroys the flying saucer. Within a month, Russell Harlan, director of photography, was shooting tests of players at the studio.

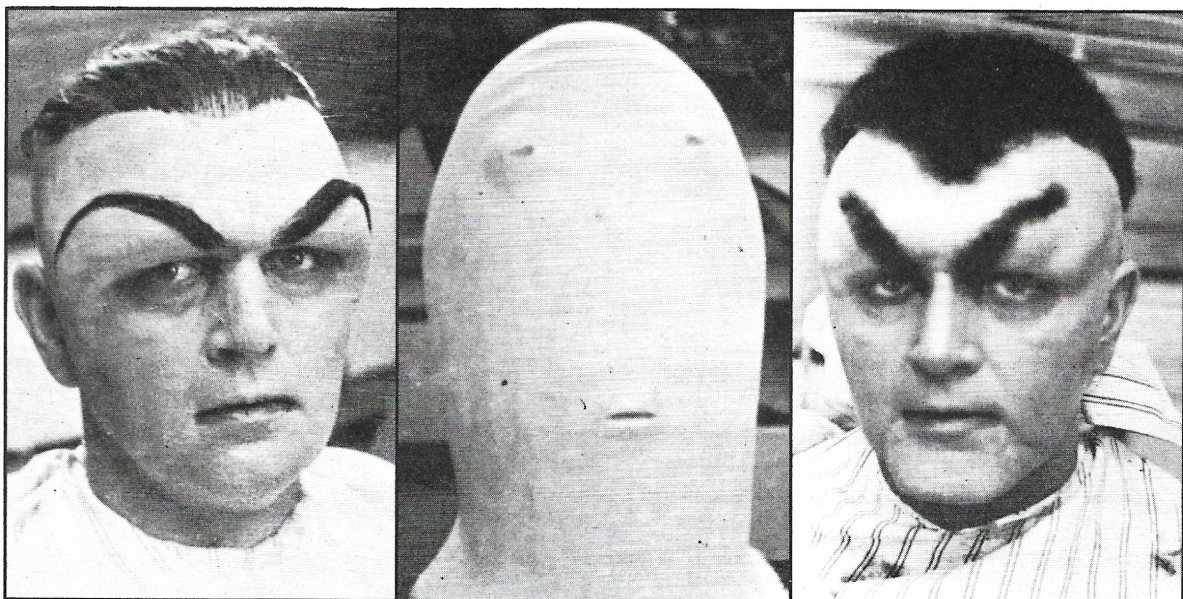
Although it has been said that James Arness was brought in as a last minute casting change, he actually was the first actor hired and received considerable advance publicity. Early in October, RKO permitted associate producer Ed Lasker to hire the obscure young actor to play the title role in *THE THING*. Arness was a good look-

ing, 6-foot 7-inch blond giant, whose screen presence in the film was more like John Wayne playing Flash Gordon than a "intelligent carrot from Mars."

Arness was paid \$750 a week with a four-week guarantee. He was also handed a \$1,000 petty cash voucher in advance and a salary extension clause of eight days beyond the completion date as an inducement not to take other jobs before the start date of November 18. According to the budget submitted to RKO by producer Ed Lasker,

OOPS! Hendry opens the greenhouse door and nearly gets his head knocked off. Scotty and Barnes (William Self) nail it shut, a scene dropped in editing.





James Arness poses as The Thing, makeup by Lee Greenway, costume by Michael Woulfe. Billy Curtis, a perfectly formed midget, also donned the same guise for the sequence at the end of the film in which the monster appears to shrink when caught between powerful electric arcs and is fried to a heap of ashes. Above: Some of Greenway's unused makeup concepts.



Arness had to be "available at all times for fitting his head and costumes... as it will take us some weeks to prepare the molds for his head, which then can not be used on any other actor."

During the preliminary stages of designing the makeup, stuntmen Bob Morgan, Chuck Moreland and Sol Gorss stood in for Arness while Lee Greenway tried to develop a monster that Hawks would approve. (Earlier, Nicholas Volpe, a well-known Hollywood painter, was brought to RKO to make numerous idea sketches for the makeup of the alien. None of these fanciful concepts were used.) A budget of \$10,000 had been set aside for makeup experimentation. Several times each week Greenway would bring his made-up stuntman to Hawks' Brentwood home, hoping for an okay. Nearly two months elapsed before Arness went before the camera in the approved guise.

Hawks rightly believed that a cast of solid actors from radio and the stage would lend more conviction to a fantastic story than would familiar Hollywood "names." Hawks tested fashion model Margaret Sheridan for the femme lead Nikki Nicholson after seeing her picture in *Vogue*—as was the case with Lauren Bacall and Ella Raines several years earlier. Ken Tobey, a smooth actor with considerable stage experience and little movie exposure, was cast as the male lead, Captain Hendry.

Douglas Spencer, a former stand-in for Gary Cooper and Ray Milland who never graduated beyond bit parts was cast as irrepressible reporter Ned Scott. John Dierkes, a former FBI man who had been sent to Hollywood as a technical advisor and decided to remain as an actor, was chosen to play Dr. Chapman, the leading scientific voice at the encampment in favor of destroying the Thing.

Sally Creighton, Paul Frees,

George Fenneman and several others, known for their voices as radio personalities, but with faces relatively new to the screen, were cast as scientists and technicians. James Young, a New York disc-jockey, played Hendry's co-pilot Lt. Dykes. Eduard Franz, Edmond Breon, Everett Glass and Norbert Schiller, all scientists, had long stage backgrounds. Robert Cornthwaite, who has the best character role in the film as the fanatical scientist in his '50s, Dr. Carrington, was a young man in his early '20s who was unrecognizable in his later pictures without his "mad doctor" makeup.

While casting was under way, location scouts searched for a suitable stand-in for Alaska. They found it at Cut Bank, Montana. In December, Hawks, director Nyby, 10 actors and 27 crew members went via TWA Constellation to a windswept plain near Cut Bank to stage the sequence in which the flying saucer and the Thing are found frozen in ice.

Meals for the company were furnished by the Glacier Hotel, where most of the personnel stayed, the remainder being billeted in private residences. Dog sleds and teams, manned in part by real Eskimos, were acquired from the Sun Valley Operations branch of the Union Pacific Railroad. Two camera crews were used, one headed by Russell Harlan and the other by Harold Stine (who also shot the process backgrounds).

The hoped-for snow was found in abundance, as it snowed nightly. Unfortunately, high winds blew the snow away each day before much work could be done. A tractor was used to clear out the circular area where the saucer had supposedly crashed and become entrapped under the surface. Eventually, it became necessary to photograph most of the saucer scenes again, in the San Fernando Valley. The ice was created by pouring photo-

graphic solution over the area and letting it crystallize in the sun. The actors, sweltering in their arctic gear, were no more comfortable than they had been in the sub-zero temperatures at Cut Bank.

Another uncomfortable location was utilized for the indoor scenes of the base. To realistically portray the frigid arctic night that gripped the base after the Thing cut off the oil supply, these scenes were filmed in an ice house on Mesquite Street in Los Angeles. Not surprisingly, the breath of the actors vaporizes and the reactions to the bitter cold are realistic. Frank Capra had used the deepfreeze studio while he was making *LOST HORIZON* 14 years earlier.

Greenway's \$10,000 experimentation budget had more than doubled by the time Hawks okayed the least complex design he had submitted. The makeup, rendered first in mortician's wax and then developed as a foam rubber prosthetic device, somewhat resembles makeup worn by Boris Karloff in the 1931 *FRANKENSTEIN*. The domed, hairless skull was embellished with plastic veins through which colored water flowed as Arness breathed. The device covered his nose, upper cheeks, forehead and neck, and was attached with spirit gum. The entire head was covered in varying shades of green greasepaint.

The forearms and hands, which were designed with claw-like



thorns on the knuckles and fingertips, were fashioned like gloves. With special shoes and the built-up skull Arness stood over seven feet high. Despite his size and a painful limp (the result of wounds received in the landing at Anzio when he was in the infantry), Arness moves in a lithe, cat-like manner that adds a great deal of menace to the character. The actor, already somewhat of a "loner," was embarrassed about appearing in the makeup over a period of weeks. Even now he refuses to discuss it. The Thing is,

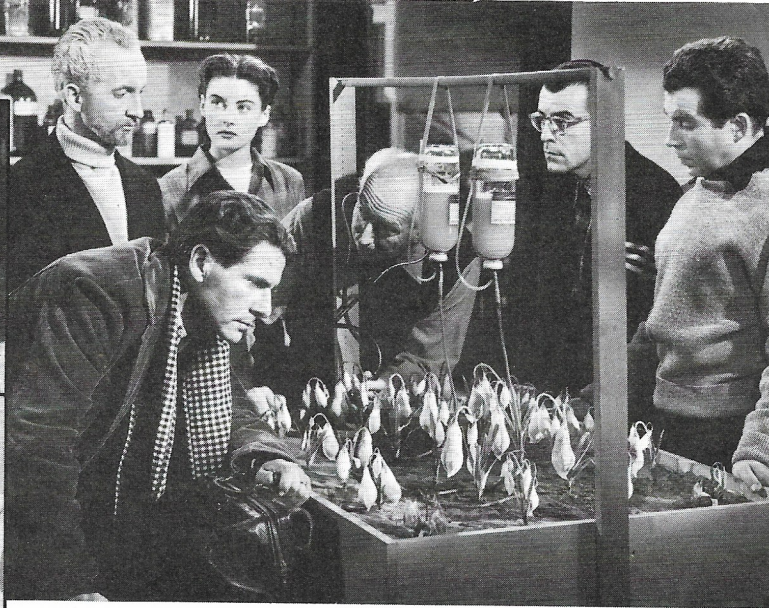
nevertheless, a character as immortal as the beloved Marshall Dillon portrayed by Arness for 20 years in TV's *GUNSMOKE*.

Greenway also made several versions of the Thing's arm which is torn off by sled dogs early in the film. For the scene in which the arm comes to life while being examined by the scientists, one of the models was operated from inside by a woman reaching up through a hole in the table.

While the physical shape of the alien changed considerably, it was

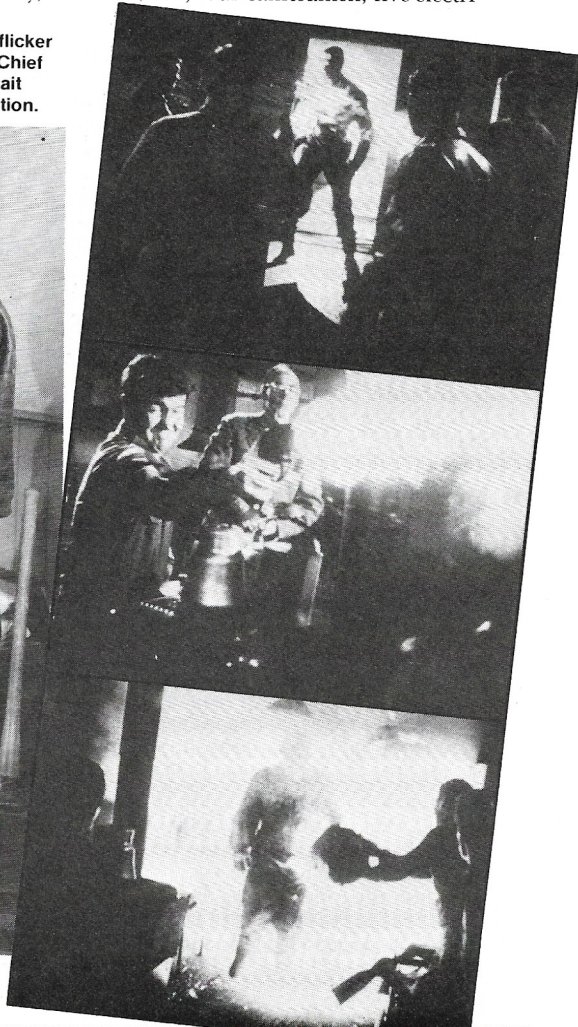
attempted to keep the alien's voice the way Campbell described it: as "a savage, mewing scream." To actualize the description, tracks of cat cries were slowed down and distorted.

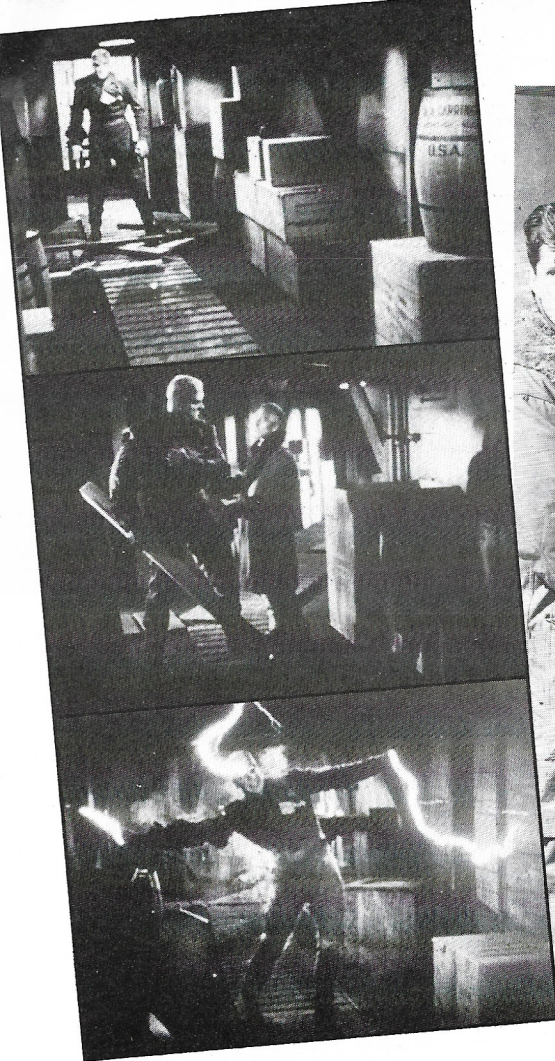
There is an unforgettable sequence wherein the Thing bursts into a dormitory and is doused with kerosene and set afire. After a terrible struggle, it leaps through a window and flees, still aflame. This effect was filmed silent on RKO's Stage 7 and utilized eight stuntmen, four cameramen, five electri-



SEEDLINGS of the Thing are grown from seed pods taken from an arm severed in an encounter with the camp's sled dogs (inset top). Dr. Carrington reveals them to Dr. Laurence, Nikki, Dr. Wilson, Redding, and Dr. Vorhees. Inset Bottom: Lee Greenway and his severed arm props.

FRY IT? is Nikki's reply when Scotty asks, "What do you do with a vegetable?" As Nikki monitors the accelerating flicker of the geiger counter which heralds the Thing's approach to their door, Hendry formulates a hasty plan: the Crew Chief and Barnes fill buckets with kerosene; Mac stands at the ready with a flare gun to light it; Lt. Dykes and Scotty wait anxiously. Eight stuntmen, doubling for the actors, labored seven days in the flames to film the scene's thrilling action.





THE GENERATOR ROOM marks the compound's last stand against *The Thing*. As the Crew Chief monitors the geiger counter, Hendry, Mac, Scotty and Dykes are ready to lure the monster down the corridor, booby trapped with high-voltage electricity. "What if he can read our minds?" says Mac. Retorts Dykes, ax in hand, "He's gonna be real mad when he gets to me." Dr. Carrington is crushed when he makes a last-minute appeal (inset).

cians, two grips, two prop men, a cable man, six special effects men, one painter, two firemen, and a doctor. No visitors were allowed on the set during the several days required to stage the action. James Arness, Douglas Spencer, Dewey Martin, William Self, and Robert Nichols appear in the early scenes, but were replaced by stuntmen as soon as the fire effect was begun.

Tom Steele, a lanky stuntman noted for his spectacular work in Republic and Universal serials, was assigned to double for Arness. He was protected from the flames by asbestos covering. His head makeup was made of a fireproof plastic. He was able to breathe through tubes which ran from his nostrils to an opening in the chest. Although the scenes were carefully choreographed, two of the stuntmen received painful, but not serious, burns.

The destruction of the Thing by electricity was originally planned as a straightforward mechanical effect. Arness, Teddy Mangenes and Billy Curtis were all made up as the Thing. The idea was to show the creature as it shrinks from the towering Arness to the average size Mangenes, to Curtis (a perfectly formed midget) and finally a bit of rubble. Several attempts, however, proved unsatisfactory.

At last, the camera effect department was consulted. Lin Dunn staged the sequence again and, in

the optical printer, blended and smoothed the collection of shots together with a series of elaborately controlled dissolves. With the addition of the lightning bolts, smoke, and a sound track that has to be heard to be believed, the scene convincingly depicts the giant being cooked away by 1.6 million volts of electricity.

Principal photography was completed March 3, 1951. In post-production, clouded skies were added via optical printer to relieve the bleak skies of the Montana location scenes. The final cost of *THE THING* was \$1,257,327—one of the more expensive films of the time despite the "no-name" casting.

Film editor Roland Gross recalled that he was forced to drop a number of scenes because of a decision, following an early preview, to keep the Thing indistinct. The cuts included closeups of the Thing as well as group shots in which Arness appeared with other players.

Originally, a sequence was included in which the Thing kills two scientists and a sled dog and injures Eduard Franz in the greenhouse. He then hung the men upside down from the rafters and drank blood from the throat of one. Both the censors and the preview audience rebelled at the sequence, which was removed entirely. As it stands, the scene is described by the surviving scientist. The investigators react to the corpses off-camera

and find the body of the dog hidden in a cabinet.

Another excised scene showed the Thing hurl a guard into the base's oil pipeline, plugging up the system's. In the final cut it is assumed that the Thing has sabotaged the base's heating system deliberately.

Dimitri Tiomkin's score underlines the eerie atmosphere of much of the picture with strings and the wailing of four women's voices. The effect sounds like the *theremin* (an instrument that produces varying electronic tones) in Miklos Rozsa's music for *SPELLBOUND*

(1945) and Roy Webb's for *THE SPIRAL STAIRCASE* (1946).

The score is appropriately jaunty for the scenes of cheerful camaraderie that open the film, and punctuates the action sequences with the same brash rambunctiousness Tiomkin employed for the fights and shootouts of *RED RIVER* (1948) and *DUEL IN THE SUN* (1946). Several pop tunes are heard in the romantic scenes. The destruction of the Thing is particularly well handled: a strong buildup to the moment when the bolts of electricity are unleashed,

Howard Hawks presides at a dialogue rehearsal with director Christian Nyby, dialogue coach Lorry Sherwood (backs to camera) and unit manager Art Siteman.



Howard Hawks gives THE THING his own distinctive trademark

Conversational dialogue and great ensemble acting provide a context of realism that makes the science-fiction element believable. This brief scene at the film's end (pictured below) is a perfect example of the Hawks' touch.

NIKKI

Anybody want some coffee?

CAPT. HENDRY

No, but you can come in.

NIKKI

Oh, you'd better have some, you look awfully tired.

LT. DYKES

He should look tired. He's had two things on his mind. We've only had one. Now our worries are over while our Captain...

CAPT. HENDRY

Oh, shut up.

LT. MACPHERSON

Isn't there something you can do about it, Nikki?

NIKKI

Well, I don't know. You know I'm getting pretty fed up with the North Pole. How much does a Captain make a month?

CAPT. HENDRY

Not very much.

LT. DYKES

That's a good start. Go ahead.

NIKKI

Enough to support two people?

CAPT. HENDRY

Not nearly enough.

LT. DYKES

Oh, Captain, you get flight pay...

LT. MACPHERSON

...some for each dependant...

CAPT. HENDRY

That's enough!

NIKKI

Oh, we can handle that...

CAPT. HENDRY

Look, I'm not gonna be railroaded.

CREW CHIEF

Captain, I've got an idea, if you'll pardon me...

LT. DYKES

This is gonna work...

CREW CHIEF

You oughta settle down, sir.

NIKKI

There you are.

LT. MACPHERSON

It'll be so much better for us.

LT. DYKES

Sure, our Captain always flitting around, and getting into trouble.

LT. MACPHERSON

Remember that night in Honolulu?

CAPT. HENDRY

Eddie...

CREW CHIEF

Ooh, that was pretty bad...

CAPT. HENDRY

I don't know what they're talking about...

LT. DYKES

It was horrible...

LT. MACPHERSON

He oughta light somewhere.

NIKKI

See, they know what's best.

CAPT. HENDRY

Uh, huh.

Richards, the radio man, tells Scotty it's now clear to read his story over the wires to waiting reporters. But Scotty manages to get in a parting shot. "I would like to bring to the microphone some of the men responsible for our success," he begins. "But assenior Air Force officer, Capt. Hendry is attending to [he pauses, to glance back at Hendry and Nikki] demands over and above the call of duty."

followed by a gradual "crumbling away" of the orchestra as the alien dies.

The full title of the film was intended to be, simply, *THE THING*. As the release date neared, a novelty song of that same name was introduced by Phil Harris and became immensely popular. Fearful that the public would relate the picture to the song, the studio had the words, "From Another World," added to the main title. The advertising campaign was similarly revamped and a message was sent out to exhibitors: "The Thing of the photoplay has no relation whatever to the subject of a current popular novelty song."

There is only one difference in the film as seen in the theaters in 1951 and today. The original print order specified that the scenes showing the Thing should be "printed down" (darkened) so the character could not be seen clearly. Audiences were given only a hazy impression of the creature's appearance. When the TV and re-release prints were made, these instructions were ignored (whether purposely or not) and Jim Arness has become easily recognizable. The picture is effective either way.

Echoes of Universal's 1931 *FRANKENSTEIN* are apparent, not only in the monster's appearance, but in several scenes. Hawks' approach is entirely different, however, from this much-imitated school of horror film. The focus is no longer on the monster, which typically is both hero and villain. The "leading man" traditionally is a rather dull fellow. The typical leading lady is an attractive, not very bright, pawn.

Hawks would have none of this. His only venture into the genre utilizes the same he-man approach he brought to his marvelous Westerns, war pictures and mysteries. The focus is on characters who are brave, strong and resourceful. The women are as brave and efficient as the men. His monster is a menace to be feared and dealt with as one



Nikki (Margaret Sheridan) and Capt. Patrick Hendry (Kenneth Tobey).

would deal with a marauding bandit gang, nothing more or less. It is a pleasant change and it works. Nonetheless, *THE THING* is a horror picture, one of the handful that really hands the customer a good, healthy scare.

At the time the picture was released many were disappointed that a less human-looking creature was not devised. For some, this opinion remains unchanged. But with innumerable unsuccessful "blobs," rubber suits and mechanical monsters appearing during the past 30 years, this writer is convinced that Hawks and company made the right decision. □

Cast & Credits

A co-production of RKO Radio Pictures and Winchester Pictures. 3/51. 87 minutes. Directed by Christian Nyby. Produced by Howard Hawks. Associate producer, Edward Lasker. Screenplay by Charles Lederer. Based on the story, "Who Goes There?" by John W. Campbell Jr. Cinematographer, Russell Harlan, ASC. Special effects, Donald Steward, ASC. Music composed and conducted by Dimitri Tiomkin. Art directors, Albert S. D'Agostino and John J. Hughes. Set decorations, Darrell Silvera and William Stevens. Film editor, Roland Gross. Sound, Phil Brigandi and Clem Portman. Assistant directors, Art Siteman and Maxwell Henry. Makeup artist, Lee Greenway. Costumes by Michael Woulfe. Hair stylist, Larry Germain. Process photography, Harold Stine, ASC. Additional photography, Archie Stout, ASC and Harold Wellman, ASC. Second unit art director, Lucius Croxton. Production manager, Walter Daniels.

Nikki Margaret Sheridan
Capt. Patrick Hendry Kenneth Tobey
Dr. Carrington Robert Cornthwaite
Scotty Douglas Spencer
Lt. Eddie Dykes James Young
Crew Chief Bob Dewey Martin
Lt. MacPherson Robert Nichols
Corporal Barnes William Self
Dr. Stern Eduard Franz
Mrs. Chapman Sally Creighton
The Thing James Arness
Dr. Ambrose Edmond Breon
Dr. Chapman John Dierkes
Dr. Wilson Everett Glass
Olson William Neff
Dr. Voorhes Paul Frees
Dr. Laurentz Norbert Schiller
Redding George Fenneman
Cooks Lee Tung Foo
Walter Ng
General Fogarty David McMahon
Captain Smith Robert Stevenson
Corporal Hauser Robert Gutrecht
Lieutenant Ted Cooper
Officer Allan Ray
Richards Nicholas Byron
Captain Robert Bray
Stuntmen Bob Morgan, Tom Steele,
Chuck Moreland, Charles Regan,
Dick Crockett, Leslie Charles,
Ken Terrel, Russ Saunders,
Bill Lewin, Sol Gorss,
Duke Taylor, Ted Mangean,
and Billy Curtis

As Nikki serves Capt. Hendry some coffee, Lt. MacPherson (Robert Nichols), the Crew Chief (Dewey Martin) and Lt. Dykes (James Young) kid the romance along.



CAPSULE COMMENTS

ANNIE

With: Albert Finney, Carol Burnett, Bernadette Peters, Tim Curry, Ann Reinking.

Leapin' Budgets! This is a very big, loud, overbearing musical comic strip which tries so hard at getting you to like it, you might eventually cave in from sheer exhaustion. Musical-haters won't be converted, but the film has a crusty tone that tempers the saccharine nicely. Credit that to veteran director Huston's sensibilities and a very good cast working at peak form. Not nearly as cutesy-poo as it might have been. ●●SR

John Huston directing a \$52 million musical?? The '80s will be a sad decade indeed. ●DB

BANJO THE WOOD PILE CAT

Directed by Don Bluth. ABC-TV, 5/1/82, 30 mins. With the voices of: Sparky Marcus, Scatman Crothers, Beau Richards.

Four years and nine months in the making, this animated children's short is a major disappointment from Don Bluth Studios, the animators behind THE SECRET OF NIMH. Story is thin and unoriginal, padded with syrupy songs. Animation is okay, but characters seem derivative and really don't look much like cats. Even kids will find this dull and preachy. ●JPH

BLADE RUNNER

Directed by Ridley Scott. A Warner Bros release, 6/82, 114 mins. In Color, Scope and Dolby stereo. With Harrison Ford, Rutger Hauer, Sean Young.

A poignant, bitterly-flawed poem. There are several scenes so moving in their spiritual humility that they verge on the hurtful, and this accomplishment (coupled with the most convincingly-detailed future world ever committed to film) is too rare to admire grudgingly. It's not perfect—it's overtextured, erratically structured and a little too heavy on the Vangelis score. Harrison Ford's monotone narration—in which he sounds more bored than jaded, more fed-up than hard-boiled—is the worst problem. ●●●Tim Lucas

Kristy McNichol visits brother Jimmy on the set of BUTCHER, BAKER, NIGHTMARE MAKER, his first film.



Henry Ball has a grip on comely Patricia Alice Albrecht in GHOST DANCE.

A true original. Even though it has no story to speak of, it wins hands down on its visual style. Some of the images are staggering. I got the feeling I was watching a true science fiction film for the first time. The production design is superb, all '40s costumes, Scott's stock-in-trade smoky atmosphere, and credible depiction of a future L.A. Also features the best Douglas Trumbull special effects yet. ●●●Alan Jones

BLONDE GODDESS

Directed by Bill Eagle. A Distriplex release, 5/82. With: Susanna Britton, Jacqueline Lorian, Jonathan Ford.

A quartet of porno fantasies conjured up by an artist of Marble (sic) Comics. Daydreams include an outer space epic with cartoon animation effects and, the best, a take-off on RAIDERS OF THE LOST ARK featuring Louisiana Smith and Jungle Jane. Photography, acting and editing are below par even for a porno film. ●DS

BUTCHER, BAKER, NIGHTMARE MAKER

Directed by William Asher. 92 mins. With: Jimmy McNichol, Susan Tyrell, Bo Svenson.

Sick, sick Susan Tyrell holds her orphaned nephew (McNichol), whom she raised from childhood, in the possessive grip of smotherlove, disposing of all who threaten the continuance of their relationship. Script initially promises to redeem quite distasteful material, via nicely drawn characters and flashes of humor, but soon degenerates into a standard killfest. Asher's direction is routine. Tyrell can do this brand of histrionic dementia in her sleep. Currently seeking distribution. ○JRF

CONAN THE BARBARIAN

With: Arnold Schwarzenegger, Sandahl Bergman, James Earl Jones, Gerry Lopez.

Milius' approach comes close to pomposity, but it is tempered with sufficient wit to be grand entertainment. Arnold is fine in title role, but real stars are photography and set/costume design. ●●●David J. Hogan

DOCTOR BUTCHER, M.D.

With: Ian McCulloch, Alexandra Cole, Donald O'Brian, Sherry Buchanan.

M. D. stands for Medical Deviate—just your average jungle doc who performs brain transplants on conscious victims after severing their vocal chords. Pretty gross with dismemberment, autopsies, mutilation, cannibalism, maggots, scalplings, eye gougings and decapitation by outboard motor. The makeup on reanimated corpses is quite good; otherwise the dubbed flick is pretty stupid. There are no rapes, as promised by the poster, but there are a couple of Tits and Ass scenes. ●JPH

E.T.—THE EXTRATERRESTRIAL

With: Dee Wallace, Henry Thomas, Peter Coyote, Robert McNaughton.

Rambaldi's makeup creation is a marvel—ugly, but appealing. There is too much Disney and too little plot, especially the dumb chase scene before the charming and heart-tugging ending. A must-see for the effects and the terrific performance of moppet Thomas, but I, for one, could have done with a couple tons less cuteness. ●●●JPH

A wonderful, stirring piece of filmmaking. Director Spielberg's penchant for big-time gadgetry and mechanics takes a welcome back seat to whimsy, flights of imagination and left-field charm. Perfectly cast, gorgeously realized in every technical area, this is Spielberg's most sustained and invigorating fantasy to date. ●●●SR

There's something about making alien beings the focus of humor, sentiment and great warmth that comes perilously close to condescension, trivialization and manipulation. Not to fall with these givens requires the most nimble of high-wire acts, and damn if Spielberg and writer Melissa Mathison haven't pulled it off! With E.T., Spielberg recaptures the heart that's been mostly lacking since SUGARLAND EXPRESS. ●●●JRF



Kurt Russell is armed and dangerous in his fiery battle with THE THING, John Carpenter's startling shocker.

FORBIDDEN WORLD

Directed by Alan Holzman. A New World Pictures release, 5/82. With Jesse Vint, Dawn Dunlap, Linden Chiles.

Truly awful ALIEN rip-off in which a quack doctor and brainless carhops at a space lab are menaced by a voracious monster. Allan Holzman's editing and direction are murky and occasionally incomprehensible. It somehow figures that the hero of the picture is a cancerous liver. ○David J. Hogan

GHOST DANCE

Directed by Peter Buffa. An Ahremess production, 5/82. With: Julie Amato, Victor Mohica, Henry Ball.

Archeologists in Arizona unearth an evil indian spirit who possesses a would-be medicine man (Henry Ball) and begins a killing spree. Despite eerie, atmospheric camera work and some handsome locations in Tucson and the Arizona desert, this low-budget first effort by Buffa is hampered by the director's sluggish pacing and his inexperience with actors. ●Dale Luciano

THE GOLDEN FERN

Directed by Jiri Weiss. 1964 (3/82, Filmex), 110 mins. In Black & White, and Scope. In Czechoslovakian (with subtitles). With: Vit Olmer, Karla Chadimova, Daniela Smutna.

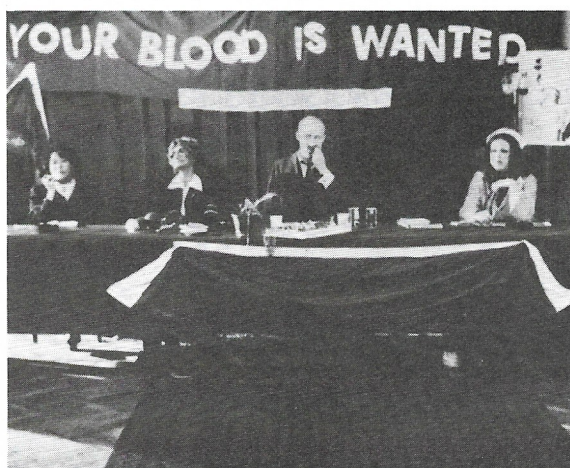
Drawn from a Czechoslovakian legend about a shepherd who steals a rare golden fern from the heart of a living forest, this masterful, but leisurely-paced, film is exotic, ambiguous, and possesses impressive period detail and amazing conviction for a fantasy. Deserving of classic status, the film should become a repertory perennial. ●●●JRF

THE GREAT ALLIGATOR

Directed by Sergio Martino. CBS-TV, 5/82, 100 mins. With: Barbara Bach, Claudia Cassinelli, Mel Ferrer, Richard Johnson.

Director Martino of SCREAMERS botched this Italian effort so badly it never was released domestically until CBS picked it up as fodder for their late night schedule. A giant alligator, worshipped by natives, attacks a resort run by

The Martians are Coming!—Russian style—in THE WAR OF THE WORLDS.



FILM RATINGS

Ferrer, who obviously deserves it, since he feeds live piglets to the crocodiles. The 'gator resembles a dead rubbery log. Gives new meaning to the word "dull."

o JPH

THE LAST CHASE

Directed by Martyn Burke. A Crown-International release (HBO-TV). 4/82. 101 mins. With: Lee Majors, Chris Makepeace, Burgess Meredith.

This 1980 Canadian dog skipped theatrical release and went straight to pay cable. Lee Majors plays an ex-racing driver in a futuristic U.S.A., where there is no more oil and cars are illegal. Consumately stupid and a waste of film. o JPH

A nicely underplayed look at post-apocalyptic America, though the disaster that has hit the country seems as much political as technological. Burgess Meredith is excellent as a drunken fighter pilot given one last mission—to destroy Majors and his shiny red race car. Action sequences with the car and jet are stunning, and sequences in a Strangelovian control room are well directed. ●●● MJK

THE MYSTERIOUS STRANGER

Directed by Peter H. Hunt. HBO-TV, 5/5/82, 90 mins. With: Christopher Makepeace, Fred Gwyne, Lance Kerwin, Bernhard Wicki.

In 1850, a printer's apprentice (Makepeace) dreams himself back to medieval Austria. A stranger called #44 (Lance Kerwin) appears, practicing telepathy and teleportation and making life miserable for a charlatan alchemist (Fred Gwyne). Mark Twain's last novel, unpublished at his death, serves as the basis for this 1982 German TV movie. Pretty dull, with a disappointing resolution. o JPH

POLTERGEIST

With: JoBeth Williams, Craig T. Nelson, Beatrice Straight, Heather O'Rourke.

Producer Steven Spielberg plays Howard Hawks to director Tobe Hooper's Christian Nyby. There is so much Spielberg on display that much of the film unreeles like a virtual medley of Steve's and ILM's Greatest Hits. While the sharply drawn characterizations are nice, and the plot neatly sidesteps the obvious pitfalls, it is the finale, for all its snazzy pyrotechnics, that sags. It's like the best storyteller on the block collaring you with a gag he's told you before. ●●● SR

Facile, rather hollow moviemaking from the Spielberg factory. Superb technical facility and good entertainment value cannot disguise a slimy story that never works up any real menace. Beautiful JoBeth Williams stands out in a talented cast, but overall effect is as emotionally involving as a well-made pair of shoes. ●● David J. Hogan

This Spielberg-Hooper collaboration muffs its opportunity to be one of the best films on paranormal phenomena to date. Instead, it's a footrace between the overwhelming and the overblown. If

	●●●●	●●●	●●	●	○			
	MUST SEE	EXCELLENT	GOOD	MEDIOCRE	WORTHLESS			
FILM TITLE	DB	FSC	JRF	JPH	MJK	SR	DS	
ANNIE / John Huston Columbia, 5/82, 126 mins.	●				●●	●●		
A STRANGER IS WATCHING / Sean Cunningham, MGM, 1/82, 91 mins.	●●●	●●	○			○	○	
THE BEAST WITHIN / Philippe Mora United Artists, 2/82, 92 mins.	●	○	○	●	●	●	●●	
CAT PEOPLE / Paul Schrader Universal, 4/82, 119 mins.	●●●	●●	●●●	●●	●●●	●●●	●●	
CONAN THE BARBARIAN / John Milius Universal, 5/82, 129 mins.	●	●●●●	●●	●	●●●		●	
DEAD MEN DON'T WEAR PLAID / Carl Reiner, Universal, B&W, 5/82, 89 mins.	●	●●	●●	●	○	●●		
DEATHTRAP / Sidney Lumet Warner Bros., 3/82, 115 mins.	●	●●●	●●	●				
DR. BUTCHER, MD / Frank Martin Aquarius, 9/81, 80 mins.		○		●			●	
E.T.—THE EXTRATERRESTRIAL / Steven Spielberg, Universal, 6/82, 118 mins.	●●●●	●●●●	●●●●	●●●	●●●	●●●●	●●●●	
EVIL UNDER THE SUN / Guy Hamilton Universal, 3/82, 117 mins.	●●	●●		●●●		●●	●●	
FANTASIA / Prod. by Walt Disney Buena Vista, 3/82 re-rel (1940), 126 mins.			●●●●	●●●		●●●●	●●●	
HUNCHBACK OF NOTRE DAME / Michael Tuchner, CBS-TV, 2/82, 100 mins.		●●		●	●	●		
ONE FROM THE HEART / Francis Coppola, Columbia, 2/82, 101 mins.	●	●●		●	●●●●	●●	●	
PARASITE / Charles Band Embassy, 3/82, 85 mins, 3-D	●	●		●	●	○		
POLTERGEIST / Tobe Hooper MGM/UA, 6/82, 114 mins.	●●●	●●●●	●●	●●●●	●●	●●●	●●●	
QUEST FOR FIRE / Jean-Jacques Annaud 20th Century-Fox, 2/82, 97 mins.	●●●	●	●●●	○	●	●●	●●	
ROAD WARRIOR / George Miller Warner Bros., 6/82, 95 mins.	●●●●		●●●			●●●	●●●	
THE SEDUCTION / David Schmoeller Embassy, 2/82, 104 mins.	●	●●	●			●		
SILENT RAGE / Michael Miller Columbia, 4/82, 100 mins.	○	●●	●				●	
STAR TREK II: THE WRATH OF KHAN / Nicholas Meyer, Paramount, 6/82, 113 mins.	●●	●●●●			●●●	●●	●●●	
SWAMP THING / Wes Craven Embassy, 2/81, 92 mins.		●●	●		●		●●	
THE THING / John Carpenter Universal, 6/82, 106 mins.	●●●		●●			●		
VENOM / Piers Haggard Paramount, 2/82, 93 mins.	○	●●●	●●	●●			●	
VISITING HOURS / Jean-Claude Lord 20th-Century Fox, 4/82, 104 mins.	○	●●	○	○	●	○		
WORLD WAR III / David Greene NBC-TV, 2/82, 200 mins.	●	●	●●		●		●●	
WRONG IS RIGHT / Richard Brooks Columbia, 5/82, 119 mins.	●	●	●	●	●●	●	●●●	

DB—David Bartholomew FSC—Frederick S. Clarke JRF—Jordan R. Fox JPH—Judith P. Harris
MJK—Michael J. Kaplan SR—Stephen Rebello DS—Dan Scapperotti

the corpse gag worked twice in RAIDERS, it has to work 20 times here... right? ILM's contribution poses the question of whether effects can be so good that they drown a meager story. ●● JRF

SCREAMERS

Directed by Sergio Martino/Michael Drake. A New World Pictures release, 5/82, 81 mins. In Color. With: Barbara Bach, Claudio Cassinelli, Richard Johnson, Joseph Cotton, Mel Ferrer.

Reviewed previously (11:35:2) and credited to the pseudonymous Dan S. Miller, the film is Martino's reteaming of the cast from THE GREAT ALLIGATOR in a

low-budget Italian horror to which New World Pictures added a marginally relevant gore prologue. Mad scientist Cotton creates amphibious creatures to plunder the ruins of Atlantis. Johnson is dubbed with a Ronald Colman-ish accent, giving a Monty Python zainness to all his lines. Pretty silly. ● JPH

STAR TREK II: THE WRATH OF KHAN

With: William Shatner, Leontary Nimoy, DeForest Kelley, Ricardo Montalban.

Maybe you can go home again. This Enterprise appears to have

come straight out of a time warp from 1969, bringing with it the qualities which made the series so enduring: characterizations and involving human drama, served with a *soupcón* of imagination and adventure. Paramount, what took you so long! ●●●● FSC

THE THING

With: Kurt Russell, Richard A. Dysart.

Carpenter's most mature and stable film in many years. Audiences will stumble away from this one with their heads reeling from its unbelievably astonishing effects sequences, executed by one of

the longest lists of magicians in film history. Rob Bottin, who masterminded this stuff, was reportedly hospitalized for nervous exhaustion before most of it was shot. Bill Lancaster's script is literate, but the logic (never Carpenter's strong suit) is predictably half-baked. ●●● Tim Lucas

TOMORROW'S CHILD

Directed by Joseph Sargent. ABC-TV, 3/22/82, 95 mins. With: Stephanie Zimbalist, William Atherton, Arthur Hill, Susan Oliver.

Superb acting in an ambitious, original drama about conception and growth of a fetus entirely outside the body. Zimbalist as a ceramics teacher is, at first, a good egg over her husband's ejaculations about the Genesis Project until she comes to terms with her own doubts about the scientific unknown. Threat from the "mad-scientist" Institute seems contrived, especially since nothing ever goes wrong with the fetus. Ultimately talky, humdrum, and poorly conceived.

●● Steven Dimeo

UNION CITY

Directed by Mark Reichert. A Columbia Home Entertainment release, 5/82, 95 mins. With Dennis Lipscomb, Deborah Harry, Everett McGill, Pat Benatar.

Neither a love story nor a rock film, but a moody, moderately worthwhile Horror of Personality thriller. Lipscomb is excellent as a highstrung, apparently shell-shocked WASP urban dweller, who murders a vagrant for coping sips of milk from his doorstep. Harry is not only good as his neo-nympho wife, but actually charming. ●● Tim Lucas

VISITING HOURS

Directed by Jean Claude Lord. 20th-Century Fox release, 4/82, 105 mins. In color. With: Michael Ironside, Lee Grant, William Shatner, Lenore Zann.

While this tale of a maniac on the loose in a hospital scores no points for originality, Lord's kinetic direction grips you like a steel trap. It's suspenseful, scary work from a director who, up to now, had all the earmarks of being just another Canadian tax-shelter hack. ●● FSC

WAR OF THE WORLDS—NEXT CENTURY

Directed by Piotr Szulkin. Film Polski, Warsaw, with English subtitles, 2/82 (c 1981), 96 mins. With: Roman Wilhelmi, Krystyna Janda, Jerzy Stuhr.

This allegorical updating is dedicated to H. G. Wells and Orson Welles, but leans more in the direction of Kafka and George Orwell. The Martians (or was that the Russians...?) have landed, and all they want is love, blood, and blind obedience. The film is not without its moments, but is plodding in the East-European manner and seldom really engages Szulkin does achieve a satirical savaging of the "reality" of television and adeptly shows how one form of tyranny substitutes for another. Prophetic or not, the revelation comes a little late for Poland. ● JRF



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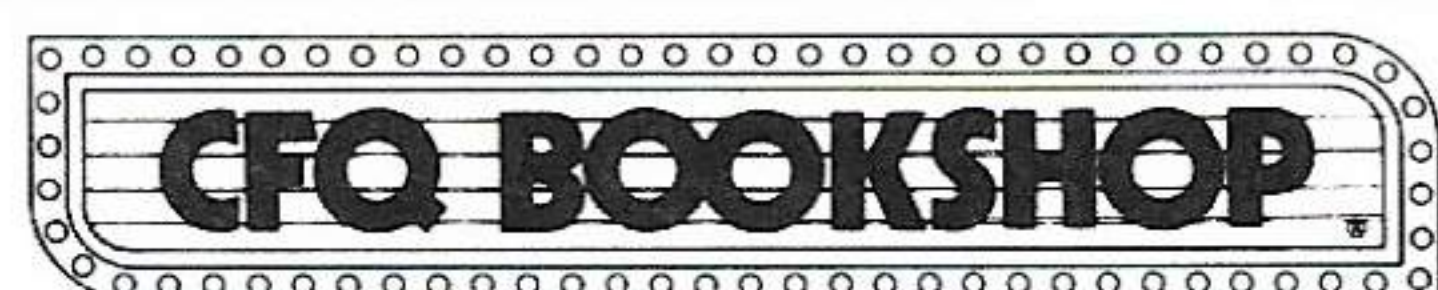
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REVIEWS

Low-budget Sword & Sorcery played for laughs

THE SWORD AND THE SORCERER

A Group I Films release, 4/82. 100 mins. In color. Directed by Albert Pyun. Written by Albert Pyun, Thomas Karnowski, and John Stuckmeyer. Produced by Brandon Chase and Marianne Chase. Executive Producer, Robert S. Bremson. Cinematographer, Joseph Mangine. Additional photography, Gary Graver. Art direction, George Costello. Music by David Whittaker. Special makeup effects, Greg Cannom. Additional makeup effects by Makeup Effects Lab. Special effects, John Carter. Special weapons design, Roger Holzberg. Costumes, Christine Foyar. Editor, Marshall Harvey.

Talon Lee Horsley
Alana Kathleen Beller
Mikah Simon MacCorkindale
Machelli George Maharis
Cromwell Richard Lynch
Xusia Richard Moll

With characteristic lack of fanfare, Group I Films (ALLIGATOR) has quietly upstaged Universal's \$17.5 million CONAN THE BARBARIAN by rushing out this scaled-down slice of pulp fantasy only three weeks before Conan's release. Wonder of wonders, THE SWORD AND THE SORCERER turns out to be damn effective filmmaking—and for only \$3.5 million (sans advertising) less than it cost to build just the Temple of Set for the Arnold Schwarzenegger epic.

The opening scene is a grabber. The powerful demon, Xusia (Richard Moll), is awakened from a thousand-year sleep by a black witch on behalf of the evil Cromwell of Aragon (Richard Lynch, in a expertly sinister performance).

As the witch's hocus-pocus begins to take effect, a wall of sand-encrusted skulls becomes an articulated cask of screaming heads (designed by Charlie Chioto and sculpted by Chioto, Steve Chioto, and Mike Jones). Out of a bubbling pool of blood rises Xusia himself, exhibiting his nasty temperament by ripping the witch's heart from her chest. Why a demon would want to be a stooge for an obviously untrustworthy conqueror like Cromwell is never clear, but Xusia agrees to assist him in his rape and pillage of the empire of good King Richard.

Eleven years later, after the brutal murder of Richard and his family by Cromwell, the surviving prince, Talon, (played by Lee Horsley, seen recently in TV's NERO WOLFE) returns to the city of his birth as a mercenary, adventurer and rogue (embarrassingly poor stock shots are used to represent the cities, a substitute for planned matte paintings which were evidently considered unusable).

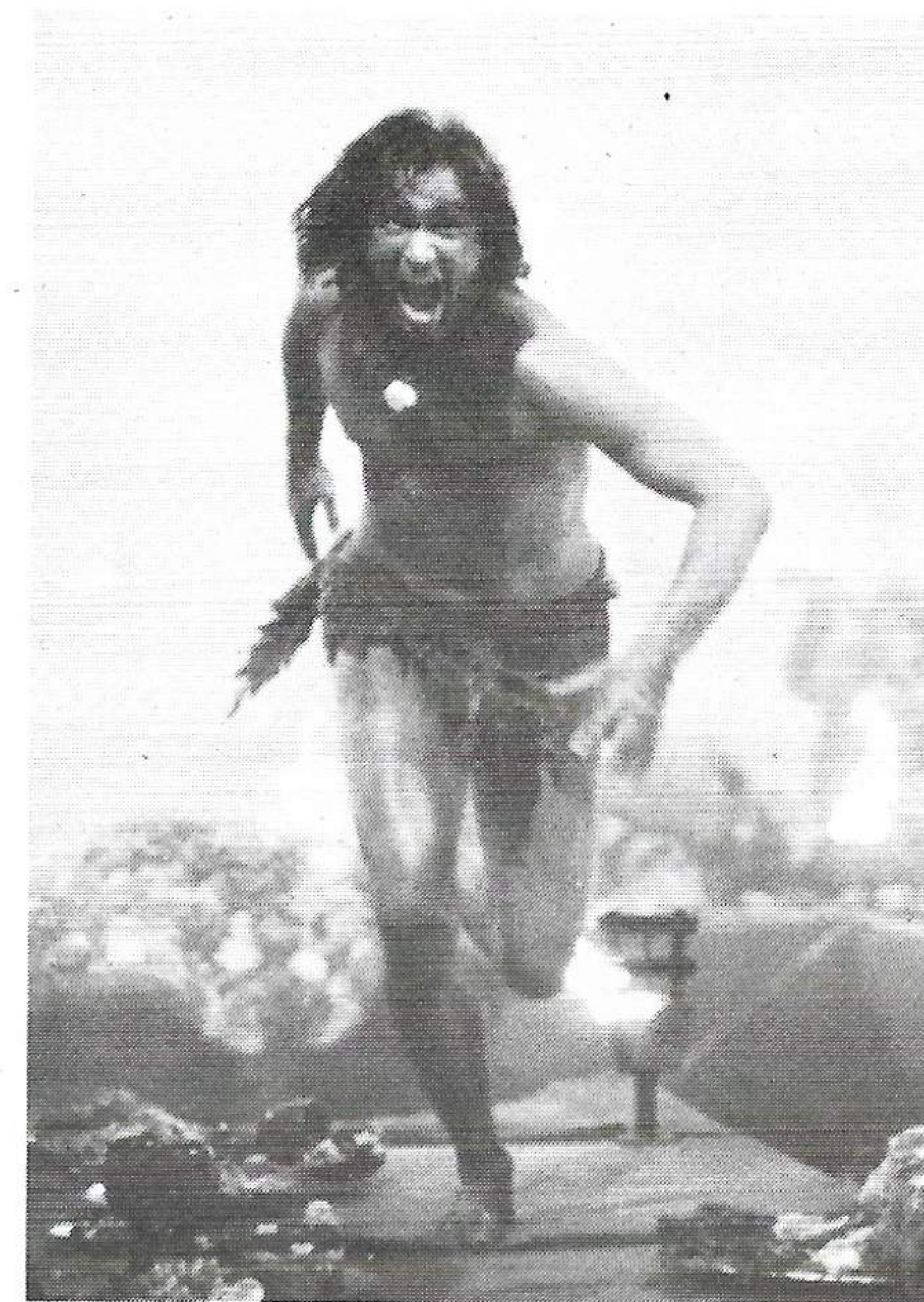
In no time, Talon is drawn into a plot to overthrow Cromwell by a "beautiful young princess," played by Kathleen Beller, who is pretty enough, but lacking in character. Of course, no mercenary in his right mind would risk death against such great odds, but Horsley plays Talon as precisely the type of on-the-edge, devil-may-care protagonist that would take the princess up on her offer.

Horsley brings a delightful braggadocio to a role that begs comparison—even physically—to Errol Flynn's dashing performance as Robin Hood. With his sly grin and well-tuned tenacity, he makes Harrison Ford seem even more wooden than he is, and glides the action through lapses of believability and logic that have sunk far more ambitious films.

The remainder of the plot plays out like a blueprint, with Talon leading a rebellion against Cromwell, and engaging in a showdown with the demon Xusia, who literally sheds the skin of his human identity in a nifty transformation executed by Greg Cannom (see sidebar below). Cromwell's sword fight with Talon—both men were wired with high-voltage weapons which sparked on contact—is another visual highlight.

Wisely, 28-year-old director Albert Pyun (pronounced "pewn") doesn't take the material seriously, eschewing EXCALIBUR pretensions for good, old-fashioned action, which is generally well-staged. And even when it's not—a major brawl at Cromwell's wedding feast quickly degenerates into a confusing mass of limbs—he redeems it with a compelling, stylistic touch such as his slow-motion shot of the opposing forces charging amidst a burnt-orange backdrop, a telling influence of Pyun's apprenticeship under Japanese cinematographer Takao Saito (KAGEMUSHA).

While the the cast is largely uneven and Pyun's efforts are somewhat hampered by mostly uninspired photography and choppy editing by Marshall Harvey, there are outstanding production features. Art director George Costello certainly did won-



Lee Horsley as Talon, the adventurer.

drous things on his \$600,000 budget—unbelievably the film was shot entirely in the Los Angeles area. Roger Holzberg's special weapons are inventive creations, particularly Talon's spring-loaded triple-headed sword. Finally, David Whittaker's score is, in this reviewer's opinion, one of the finest heard since the days of Bernard Herrmann. It is an A-score in an otherwise B-movie.

Unquestionably, Group I was sticking their necks out when, in a promotional package for the film, they compared it to CLASH OF THE TITANS, EXCALIBUR and CONAN THE BARBARIAN. Excluding CONAN (I still haven't seen it), I'm willing to bet that THE SWORD AND THE SORCERER delivers just as much entertainment value as any of those Hollywood megabuck productions.

Kyle Counts

Richard Moll as Xusia, in Greg Cannom's second stage of latex appliance makeup, but without the contact lenses added for demonic effect. Cannom worked miracles on a low budget and quick shoot.

Greg Cannom's low-budget makeup effects don't look low-budget

Greg Cannom provided the special makeup seen in THE SWORD AND THE SORCERER. Makeup Effects Lab of Hollywood contributed a few "blood and guts" effects—like the black witch's exploding heart—and Ve Neill did straight and character makeup, as well as burn and torture effects under Cannom's guidance.

Cannom, who created and applied many of the special effects makeup for THE HOWLING, was able to complete only half of the makeup effects planned for THE SWORD AND THE SORCERER. His four stages of progressive makeup for demon Xusia are particularly impressive. For Xusia's first appearance as a "fetus-Buddha," Cannom made

foam pieces to fit actor Richard Moll's body. The pieces were covered in fake blood by Effects Lab of Hollywood and did not need to be highly detailed.

For Xusia's next appearance, Cannom sculpted a series of foam appliances that gave Moll an extremely wrinkled visage. Cannom jokingly christened this stage the "LITTLE BIG MAN look," referring to Dick Smith's classic old age makeup. The third stage was the re-use again of the molds from the "fetus-Buddha," without the blood and with detail and coloration visible.

The fourth, and most impressive stage is Xusia's transformation from a man back into a demon. To achieve this startling effect, Cannom used

air bladders a la THE HOWLING, a false chest oozing a mixture of Kayro syrup and black dye and an elaborate fake head which is literally torn in half and stripped down the sides of a dummy like a banana peel exposing a puppet head of Xusia.

Cannom is unhappy with the credit he received for his work, which comes after a listing of some 91 stuntpersons and "somewhere after all the caterers," he said. "After all I went through and how cheaply I did the film, who wouldn't be disappointed?"—KC



Cannom



Harley Cokliss' directorial debut is exciting, pretty, and dumb

BATTLETRUCK

A New World Pictures release, 91 mins. 4/82. In color. Directed by Harley Cokliss. Written by Irvin Austin, Harley Cokliss and John Beech. Story by Michael Abrams. Produced by Lloyd Philips and Rob Whitehouse. Cinematographer, Chris Menges. Music by Kevin Peek. Production design, Gary Hansen. Vehicle designer, Kai Hawkins. Art direction, Ron Highfield. Costumes, Christine West.

Hunter Michael Beck
Corlie Annie McEnroe
Straker James Wainwright
Rusty John Ratzenberger
Judd Randolph Powell

BATTLETRUCK, a science fiction adventure film from New World Pictures, rolls along spectacularly through battles and chase scenes, but stalls out in its simplistic script.

Director Harley Cokliss—who whose credits include second unit direction on *THE EMPIRE STRIKES BACK*—shows real promise in directing his first feature film. There are impressive action sequences, gorgeous location photography (the film was shot entirely in New Zealand) and an atmospheric look, but the material, despite an interesting premise, isn't up to the effort.

The plot revolves around the conflict between a power-hungry robber baron, Col. Straker (veteran character actor James Wainwright), and a reluctant hero-loner, Hunter, played by Michael Beck (*THE WARRIORS*, *XANADU*). The film is set in a post-civilized world, "after the petroleum wars." Gasoline is all but gone, and the scattered bands of war survivors scratch out a meager existence in

primitive communities, which mimic the American frontier. Col. Straker and a motley gang of followers scour the countryside in their fearsome armored Battletruck, raiding the defenseless settlements for food, women and gasoline.

The action scenes are particularly well done, and the film captures the mood of a primitive life where survival is a continual struggle, even without the harassment from Straker's gang. The surprisingly beautiful cinematography details a wild and barren landscape with jagged, snow-covered mountains looming in the distance.

BATTLETRUCK is at its best in the action-filled ending, which depicts the machine of the title, with Col. Straker at the controls, plunging over the side of a cliff in slow-motion splendor. In an effective touch, the soundtrack is suddenly stilled, except for the rattles and squeaks of heavy metal joints coming apart at the seams.

Elsewhere in the film, however, the script sabotages both performances and pacing. Lengthy shots of vehicles rushing across the countryside seem interminable, while early scenes establishing the slim characters are clumsy and forced.

Still, Wainwright manages to be menacing and dominant as a man who will settle for nothing less than absolute command. His need to control drives his raids as much as greed for the villagers' scanty stores; the

ostensible hero, Hunter, is a shadow by comparison. Michael Beck, nonetheless, manages to make a rounded character out of Hunter with negligible dialogue.

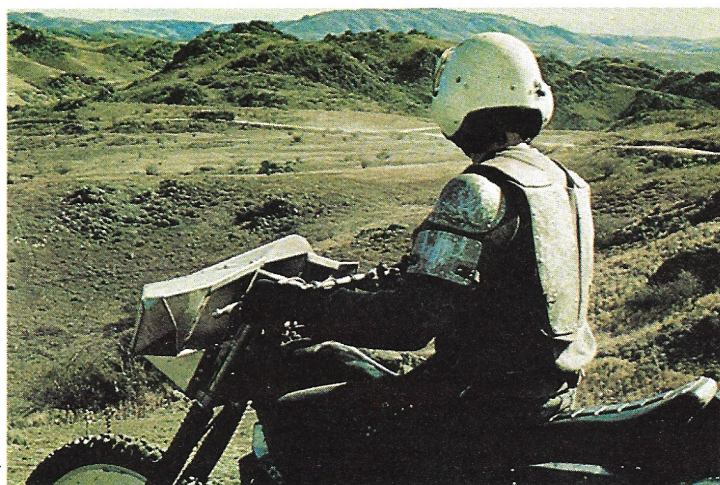
Ironically, the instrument of evil, the Battletruck itself, is a more fully drawn character than Hunter. Designer Kai Hawkins built it like a massive military transport, its armored snout resembling an angular shark. In fact, so menacing was the vehicle, that some New Zealand reporters actually hinted that it was developed for anti-riot work during the recent Springbok (South African)

rugby tour of New Zealand. The 60-foot-long Battletruck—built over a stripped-down chassis of a Canadian Pacific logging truck—roars across the countryside, abetted by a bone-rattling soundtrack, the perfect embodiment of Col. Straker's lust for power.

For all its technical skill the film seems wasted on such a clunky and simple script. Director Cokliss used to make children's films, and **BATTLETRUCK** will certainly please the Saturday matinee-goers. Here's hoping the adults who accompany them like pretty scenery.

Charlotte Wolter

Hunter tracks the battletruck amid New Zealand's picture-postcard scenery.



Annaud gives us more than an 80,000-year-old history lesson

QUEST FOR FIRE

A 20th Century-Fox release. 97 minutes. In color, 70mm and Dolby Stereo. Directed by Jean-Jacques Annaud. Screenplay, Gerard Brach, based on the novel by J. H. Rosny, Sr. Executive producer, Michael Gruskoff. Produced by Denis Heroux, John Kemeny. Co-producers, Jacques Dorfmann, Vera Belmont. Special languages created by Anthony Burgess. Body languages and gestures created by Desmond Morris. Music by Philippe Sarde. Cinematographer, Claude Agostini. Editor, Yves Langlois. Production design, Brian Morris, Guy Comtois. Associate producers, Claude Nedjar, Garth Thomas. Associate producer for action/animal scenes, Michael Moore. Production managers, Matthew Vibert, Stephen Reichel. First assistant directors, Matthew Vibert, David Bracknell. Makeup consultant, Christopher Tucker. Makeup department heads, Sarah Monzani, Michele Burke. Special effects makeup, Stephan Dupuis, John Cagliione.

Noah Everett McGill
Amoukar Ron Perlman
Gaw Nameer El Kadi
Ika Rae Dawn Chong

Among the lesser delights of **QUEST FOR FIRE** is director Jean-Jacques Annaud's keen and witty observations of the annoying things that might have disrupted the course of daily life 80,000 years ago:

Three Ulam tribesmen, hoping to regain the secret of fire after it has been stolen by raiding Neanderthals, pause on the savanna and sniff the air. They are not alone. A pair of

saber-toothed tigers also pause, and shortly our protagonists are grunting and flailing their way up a small tree. The tigers patiently wait below, and as day becomes night we have to laugh. But underlying our laughter is an awareness that the situation is, to say the least, perilous.

Suddenly, Annaud's intent becomes clear, and the entire future of mankind seems to rest on the tree's painfully thin branches. **QUEST FOR FIRE** has wit, and even guffaws, but its larger tapestry involves nothing less than the very survival and growth of humankind.

In light of movie fluff like **ONE MILLION YEARS B.C.** and **CAVE-MAN**, Annaud and screenwriter Gerard Brach are to be commended for the seriousness of their intent. If anything, one might quibble about the film's high incidence of Significant Moments. As Noah (Everett McGill) and his comrades journey across a hostile landscape in search of the fire they need but cannot create, tribes at widely divergent stages of development are encountered, a point at which anthropologists will probably raise eyebrows. Ultimately,

Noah and his friends discover not only the secret of fire, but the existence of cannibalism, religious ritual, and even the joys of the missionary position. They do a lot of learning in a short time.

If **QUEST FOR FIRE** had no subtext, its episodic narrative would be a bit much. But like other classically-constructed odysseys, the film's deepest meanings are on the symbolic level. The real quest is for the liberation of knowledge that fire represents. With it, the Ulam can turn their attentions to the things not directly related to the brute necessities of simple survival. Mastery of fire will allow the Ulam to grow.

Annaud's interest in fire as a liberating element is beautifully represented by the immediate aftermath of the Neanderthal's attack. The warm, seemingly secure world of the Ulam becomes suddenly chill, wet and gray. Noah and the others, no longer able to manipulate their environment, are victimized by it, and they must contend with everything from savage bears to quicksand.

Claude Agostini's cinematography (resplendent in 70mm) repeatedly dis-

plays the frail human figures against imposing natural vistas. Shooting locations in Canada, Kenya and Scotland are overpowering without being unnecessarily lush. Agostini's eye for subtle tonal values—ochre, amber and shades of green—is a joy, and his prehistoric landscape, in concert with Annaud's artful compositions and clever use of natural sounds, is as convincing as one could hope.

In the hands of a less sincere director, **QUEST FOR FIRE** could have become a grotesque or trivial pantomime. Dialogue is limited to rudimentary words created by consultant Anthony Burgess, and Annaud faced the problem of advancing the narrative and creating believable characters without becoming broad or cute. Splendid casting and a sensitive attention to nuance provided the solution. Everett McGill is marvelous as Noah, a young man alive with bravery and curiosity. His expressions of physical courage, as when he offers straw to an enormous woolly mammoth, are stirring and truthful because they never lose sight of the

continued on page 92



Belial murders Diana Browne.

A horror for those who like slumming in a movie theater

BASKET CASE

An Analysis Films release, 4/82, 83 mins. In color. Written, directed and edited by Frank Henenlotter. Produced by Edgar Levine. Executive producers, Arnie Bruck and Tom Kaye. Cinematographer, Bruce Torbet. Music by Gus Russo. Sound, Peter Thomas. Special makeup effects, Kevin Haney and John Caglione, Jr. Art Director, Fred Loren.

Duane Bradley Kevin Van Hentenryck
Sharon, the receptionist Terri Susan Smith
Casey, the happy hooker Beverly Bonner
Hotel manager Robert Vogel

BASKET CASE is an enjoyably ratty, no-budget gore picture in which most of the blood seems to have been deleted (odd, for the mid-night-only limited release pattern that the film is getting). The movie, largely a one-man effort begun in 1978 by Frank Henenlotter and shot on the cheap in some of the seediest places in New York, is a bad movie and probably was meant to be.

The plot, however, is an interesting variation on SISTERS, in which the "extra" twin, a torso, is separated from the fully developed twin (Kevin Van Hentenryck). Alas, symbiotic brotherly affection has set in, and Van Hentenryck saves the little creature from a garbage bag death. Its name is Belial (a.k.a. Satan), and now, several years after the operation, it is somehow possessed with fantastic strength even though for all those years, Van Hentenryck has been lugging it around in a wicker basket. Leaving upstate New York, Van Hentenryck heads for Manhattan where he—or rather they—take revenge on the doctors who performed the operation.

The first sign that the movie has some merit is the sympathetic portrayal of Belial, which adds to the occasionally wacky black humor of the movie and consequently detracts from most of the suspense the director has struggled to achieve. The relationship (at times telepathic) between the two "brothers" is quite surprisingly affecting.

However, the two brothers are tortured by Belial's hatred of Van Hentenryck's normal form, which emerges as sexual jealousy and provokes vio-

continued on page 92

Cartoon separates the myth from the monster

GRENDDEL, GRENDDEL, GRENDDEL

A Satori Productions release, 11/81, 88 mins. In color and scope. Designed and directed by Alexander Stitt. Screenplay and lyrics by Alexander Stitt. Based on the novel by John Gardner. Animation director, Frank Hellard. Songs and music by Bruce Smeaton. Produced by Phillip Adams and Alexander Stitt.

Featuring the voices of: Peter Ustinov as Grendel, Keith Michell as the Shaper, and Arthur Dignam as the Dragon and Beowulf.

The true monsters of history—and its poetic predecessor, myth—are evil, nightmare things: devils, dinosaurs and vampires. At least that's what the prologue of this intriguing 1980 Australian animated feature informs us, a narrative spoken by director Alexander Stitt over a montage of woodcuts and illustrations which segues into production stills of GRENDDEL, GRENDDEL, GRENDDEL.

The film takes up "the most venerable monster in myth," Grendel, from the 8th Century Anglo-Saxon epic poem in which the monster terrorizes a fledgling kingdom with its nightly visits for human dinner, unappeased by God or man, until subdued by the hero, Beowulf.

But there's an incisive twist here. The film is based on scholar/novelist John Gardner's slim, ingenious 1971 novel *Grendel*, which retells the mythic tale from the point of view of the monster, reversing the narrative form and function, and making Grendel a sympathetic creature plagued by mankind.

No animated cartoon could capture the philosophical essence of such a difficult novel as Gardner's, and GRENDDEL, GRENDDEL, GRENDDEL often fails to balance itself between ideas and comic pratfalls—in short, between the world of adults and children. Technically, the animation is not very sophisticated; there are several problems with pacing, which makes the film seem longer than its spare 88 minutes. But on the whole, it is an admirable, intelligent effort. It is also often hilarious in its dialogue and characters, and in Stitt's visual designs, which vary

between the abstract and the realistic.

In the film, Grendel seeks solitude, hoping only to kill enough wild animals to feed himself and his mother, who lives in a pit in his cave and with whom he carries on one-sided conversations. He is thoughtful and seeks to find out his purpose in life.

Then he meets mankind, in the petty, foolish persons of King Hrothgar and his cohorts, who are frightened by his huge physical appearance and judge him a blood-thirsty demon ("The Great Boogy"). But Hrothgar has other troubles—he is trying to assemble a kingdom with only nitwits as companions. He meets Unferth, a warrior he makes second-in-command who singlehandedly subdues the warring, roving bands of other men. Hrothgar builds a Great Mead Hall and Grendel's curiosity is piqued.

The mid-section of the film is pivotal. Perhaps "in a dream or on a journey," Grendel meets the Dragon, a sage-like creature who knows all, but doesn't reveal much. He suggests that Grendel, who is genuinely hurt by man's treatment of him, has been put into existence to be a needle in man's side. If man is descended from Abel, then Grendel is from Cain, and his attacks on Hrothgar and his men (who have gradually depleted the forest's supply of animals) are necessary for man's progress from savagery to civilization. Grendel, says the Dragon, is needed to give men a bonding purpose, even to create art.

The movie adroitly illustrates this progress. Religion is born when priests show up in the Mead Hall to explain Grendel, construct idols, and make useless sacrifices to him. Art is created in the form of seven lengthy songs (composed by Bruce Smeaton with lyrics by Stitt) which take over the narrative function of the film and by doing so, become an *homage* to the origin of all story-telling forms (including movies): the poem *Beowulf*.

The epic poem was the first genuine, extended narrative in history. Before *Beowulf*, history was conveyed

through oral traditions, honed by teller after teller, represented in this film by the Shaper, who transmits and embellishes the pathetic Hrothgar's adventures into song. Both the development of art and religion are intriguing to the ever watchful, questing Grendel, still trying to find his purpose in life.

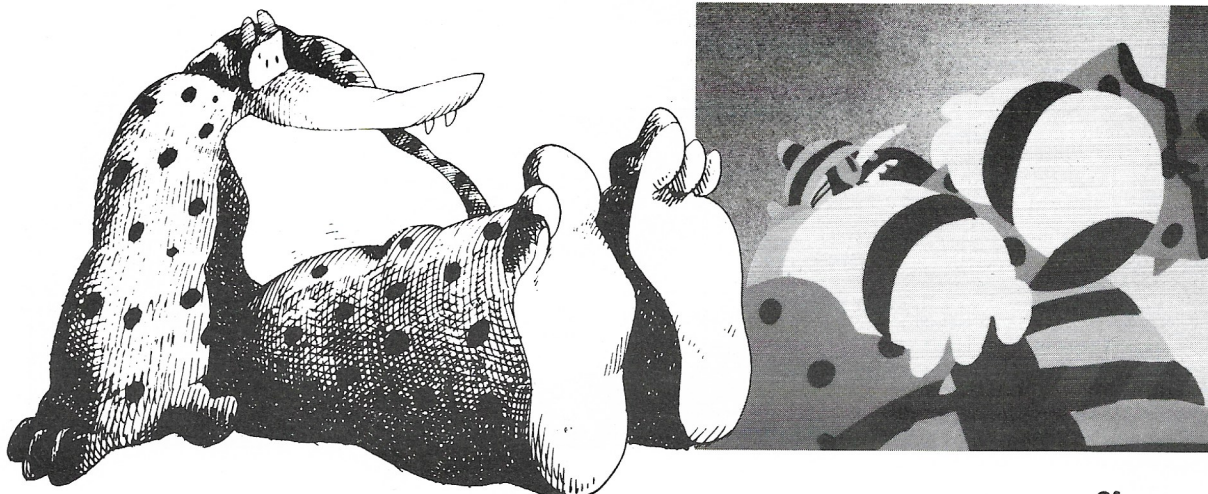
Eventually, *Beowulf* is summoned to rid the kingdom of Grendel. Hrothgar is beset by treacheries and petty jealousies that are, once again, blamed on the hapless Grendel's presence. *Beowulf* and his band are humorously portrayed as sub-humans, coarse and threatening, but he does the job. The ending is touching: Grendel lies wounded and bleeding under the stars; he still does not comprehend his function in life, and now it is ending. With his plaintive last words, "Grendel's had an accident," he reaches the complex and heart-rending stature of a tragic hero.

Although the film makes a solemn statement on the thematic level, the dialogue and visuals are extremely funny. Stitt's use of Australian slang and coarse ripostes are particularly humorous in the antics of Hrothgar and his bumbling, and in Grendel's inconclusive meetings with the increasingly enraged, clumsy and humiliated Unferth. Also effective is the beautifully-precise characterization of Grendel by Peter Ustinov.

GRENDDEL, GRENDDEL, GRENDDEL has few antecedents in concept and ambition. It misses the profound theoretical design of LaLoux's *LE PLANET SAUVAGE*, although GRENDDEL possesses an equally pessimistic message with its inherent violence. Its overall "look" closely resembles *YELLOW SUBMARINE*, although Stitt fails to capture that film's constantly inventive visual accomplishment and wit. Despite its shortcomings (or perhaps *because* of its technical modesty), GRENDDEL, GRENDDEL, GRENDDEL is one of the most thoughtful and delightful animated films in many years.

David Bartholomew

Grendel, a character sketch of designer Alexander Stitt's nice monster. Right: Beowulf with Grendel's bloody arm.



Too many violent moments spoil the sequel to MAD MAX

THE ROAD WARRIOR

A Warner Bros release, 5/82, 95 mins. In color, scope and Dolby stereo. Directed by George Miller. Written by George Miller and Terry Hayes with Brian Hannant. Producer, Byron Kennedy. Production coordinator, Rosanne Andrew-Baxter. Preproduction coordinator, Jenny Day. First assistant directors, Brian Hannant, Patrick Clayton. Cinematographer, Dean Semler. Documentary cinematographer, Andrew Lesine. Special effects makeup artist, Bob McCarron. Costume designer, Norma Moriceau. Special prop designer/maker, Melinda Brown. Special effect supervisor, Jeffrey Clifford. Special effects team, Monte Fieguth, David Hardy, Steve Courtney. Stunt coordinator, Max Aspin. Editors, David Stiven, Tim Wellburn, Michael Chirgwin. Music composed and conducted by Brian May.

Max	 Mel Gibson
Gyro Captain	 Bruce Spence
Wez	 Vernon Wells
Feral Kid	 Emil Minty
Pappagallo	 Mike Preston
Humungus	 Kjell Nilsson

When MAD MAX opened without fanfare in 1979, its economical, kinetic style immediately established George Miller as one of the important action directors of the Seventies.

His followup, THE ROAD WARRIOR (a.k.a. MAD MAX 2), lacks the clear-headed integrity that made the first MAD MAX seem so strikingly original. This one's a pop-culture Frankenstein monster: one London critic aptly described it as "a heavy metal STAR WARS as directed by John Ford."

While THE ROAD WARRIOR seems to draw from STAR WARS and from traditional Westerns, it also draws inspiration from a range of popular films and fads (especially punk fashion and comic books). The hope that is this narrative strategy will offer the audience more chances to identify with the film; the danger is that some people might think the film too similar to the fads it copies.

The most pungent element from MAD MAX retained in the sequel is the story's obsession with torture and violence, revved up like the customized machines of the various characters. Miller was once a doctor, which may explain his obsessions and the lack of squeamishness in his films: he's like a surgeon cracking jokes at an autopsy.

The violence in both films erupts in the lawless backwaters of Australia.

lia. THE ROAD WARRIOR takes place after an unspecified apocalypse (depicted in a terrific opening montage of newsreels) that wipes out civilization, making gasoline the currency of survival among those left. Everyone's crazy in their pursuit of petrol: the lawman Max, the crazed bikers and custom car commandos he battles for the gasoline, even his first ally, a snake-handling pilot of a one-man helicopter who goes after him with a crossbow.

The helicopter pilot leads Max to a crude oil refinery that the punk-styled bad guys have encircled. Like the surrounded stagecoach of yore, this set-up provides the major conflict of the film, both physically, and in Max's dilemma of choosing between self-interest and community (a recurring theme in the Western, and not, incidentally, in the first MAD MAX).

In some respects, the latter-day Barbarians and Vandals who lay siege to the refinery even look like Indians with their multicolored mohawks and their bows and arrows. They behave like gladiators, as well, with dress and sexual and tribal habits drawn from a panoply of myths. Each character had just enough characteristics to stand out from the jumble, like the STAR WARS characters that were planned as "flexible action toys."

For instance, the leader of these very bad guys, named Humungus, is a desert-issue Darth Vader: scarred, gravelly voiced, wearing only black leather briefs and straps, and issuing commands from behind a black metal mask.

While the bad guys are a convincing threat, the film itself lacks the variation in overall tempo and content that would provide the emotional charge the mythologizing narration implies. (The tensest moments are edited like a horror film.) All the mythological moralizing simply boils down to "a man's gotta do what a man's gotta do."

Unfortunately, the film's list of sadistic "gotta-dos" get monotonous after awhile. Many suggestive elements (a pretty girl whose potential



Mad Max (Mel Gibson) and friend wander through the barren Australian outback, searching for truth, violence and an ugly gang of outlaw bikers.

as Max's lover is depicted in several sure strokes) are thrown away in the rush toward the genocidal caravan that careens through the last cockeyed quarter of the film (the girl is almost decapitated in a fatal barbed-wire strangling).

Still, Miller draws his share of poetic moments from the rubble: one scene where an awed child silently compares the blade of the helicopter to his boomerang's razor edge is superb; a late night, backlit motorcycle rally in the rain is skillfully done; the use of superimposition is assured throughout; and one hallucinatory scene, from the helicopter, where the rust-and-amber landscape of the story races beneath Max's groggy face like a desert fever-dream, has an effortless, visionary beauty like the opening shot of the jungle-in-flame of APOCALYPSE NOW.

Miller is skilled at caricature, camera style, and implied violence, and he and his screenwriters have a loopy sense of humor. However, this film has the air of an immoral, perverse producer's film about it, something MAD MAX did not have. Miller's skill and success insure that someday he could make a good action film that does not rely so much on bone-crushing, head-bashing, car-crashing violence. This is not that film and I am still bothered each time I think of the litany of "innovative" killings that litter this intelligently-made misfire.

Ray Pride

QUEST FOR FIRE

continued from page 90

character's vulnerability.

Rae Dawn Chong is a delight as the mud-daubed beauty, Ika, whose tribe has already mastered fire's secret. Her lithe body, musical voice and hauntingly-expressive eyes represent the link between man's dim past and his unlimited future. It is she who introduces Noah to laughter and an alternative expression of sexuality; her tenderness is charming evidence of man's latent capacity for selflessness and love. Her people, the Ivaka, maintain a sophisticated society. Their minds and hearts are ready to grow, and Chong embodies the adventurous spirit that continues to motivate us.

When Noah is allowed to observe as an Ivaka tribesman creates fire, his face shows fear, joy, astonishment and a comprehension of things previously undreamt of. It may be the most moving pantomime moment in film since the final sequence of Chaplin's CITY LIGHTS. If the face of Chaplin's little tramp displayed the full range of the human heart and mind, McGill's Noah suggests the genesis of those feelings. His eager eyes speak volumes.

In this age of bankability, Q-ratings and cynical manipulation of audience demographics, QUEST FOR FIRE is a brave project. Without being coy or false, it celebrates our wonderful instinct to learn. Because this film is about the growth and survival of our species, its drama is of the purest sort. Not simply exhilarating cinema, QUEST FOR FIRE is both noble and ennobling.

David J. Hogan

BASKET CASE

continued from page 91

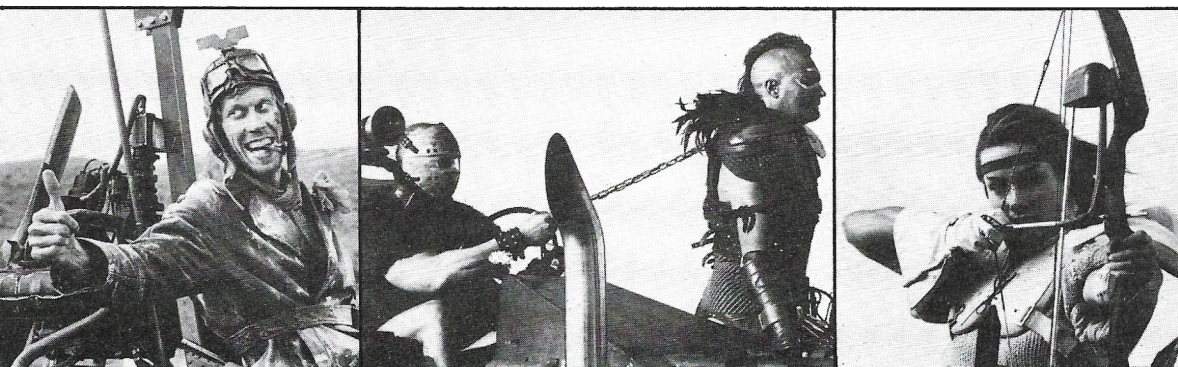
lence. (This is portrayed in one particularly grisly rape/revenge scene.) At the end of the film, as both are trapped in their Times Square hotel, they square off against each other (as brothers often do), but when Van Hentenryck accidentally plunges out the window, Belial attempts to save him. The effort turns to disaster and both fall to their deaths, in which they are finally "rejoined." That the movie achieves a fleeting sense of tragedy here is utterly remarkable.

Despite the shoddy technical filmmaking, in which some of New York's worst actors either mug outrageously or assume they're making a flat-footed '60s Warhol epic, Van Hentenryck manages to put over a strong, nuanced performance, closely followed by Beverly Bonner as the prostitute who takes the troubled lad under her maternal wing.

Belial's design (credited to Kevin Haney and John Caglione, Jr.) is similar to Dick Smith's body suit created for William Hurt in ALTERED STATES. Which is not surprising since Haney, while working for Smith, sculpted the body suit and in his spare time also sculpted the suit seen in BASKET CASE.

David Bartholomew

The Gyro Captain (left), Humungus and Wez (center) and the Warrior Woman (Virginia Hey), familiar characters.



Schrader finds that moviegoers like their horror simple-minded

CAT PEOPLE

A Universal Pictures release, 3/82, 118 mins. In color and Dolby stereo. Directed by Paul Schrader. Screenplay by Alan Ormsby. Executive Producer, Jerry Bruckheimer.
[For complete cast and credits see 12:4:38]

Irena Gallier.....Nastassia Kinski
Paul Gallier.....Malcolm McDowell
Oliver Yates.....John Heard
Alice Perrin.....Annette O'Toole

The complaint I often hear about Paul Schrader films is that they are the work of a man who uses the medium as a platform for personal problem-solving. That doesn't strike me as much of a criticism, since that's precisely *why* they are interesting. Schrader is a director who wears his neuroses on his sleeve, and openly admits that his screenplays—laden with blood, lust and alienation—are his way of chasing the demons which have haunted him since his formative Dutch Calvinist adolescence.

As commendable as that revelation might be, this idiosyncratic pursuit hasn't necessarily served him well in his motion picture career. Aside from a few brilliant strokes of the pen in *TAXI DRIVER* and his astute observations on the capitalist double-cross of the working class heroes in *BLUE COLLAR*, his films always seem to tell the wrong tale—and ultimately lose sight of their themes due to Schrader's insistence upon emphasizing metaphorical sensationalism over involving human emotion.

The irony is that while he continues to explore his specific psychosexual fears in *CAT PEOPLE*, his

Director Paul Schrader



Nastassia Kinski as cat-woman Irena Gallier.

traitorous update of the 1942 Jacques Tourneur B-classic, another writer—Alan Ormsby—provided the narrative framework that helped Schrader's magnificent obsessions work in harmony with the movie's intentions. Obvious and self-indulgent though it may be, *CAT PEOPLE* is a bold, stylish and disturbing film, as haunting as it is visually eloquent.

Ormsby's script seems tailor-made for Schrader, who uses the fantasy elements of the story (loosely based on the original by DeWitt Bodeen) as a sort of psychic safety valve to comment on our society's godless and mythless culture. Ormsby's protagonist, Oliver Yates (John Heard), a zoo curator who prefers animals to people, senses a divine presence in Irena Gallier (Nastassia Kinski), a young woman who has recently arrived in New Orleans for a reunion with her long-lost minister brother (Malcolm McDowell).

Like Heard, Schrader is drawn to Kinski's strange, antisocial character, and both are equally intrigued by the compromises she will have to make as a result of discovering her true nature: she is the last of an ancient race of people who transform into malevolent leopards when consumed by anger, jealousy or "corrupt" sexual passions.

If either version of *CAT PEOPLE* is going to work for you, you've got to playfully accept its premise. Thankfully, Ormsby drops the stock psychi-

atric angle of the original, and wisely avoids falling back on voodoo and other prefabricated explanations for the evolution of the Cat People. (The beautifully stylized prologue could have served the purpose, but due to Schrader's changes, it is both incomprehensible and superfluous.)

His most notable addition to the plotline is the character of Kinski's clergyman brother, which brings an incestuous dimension to the yarn: a cat man and woman can make love safely, but anyone else is in danger of becoming post-coital dessert, since killing is the only way they can return to human form. Ormsby side-steps any moralizing on the controversial issue of incest, presenting it only as a logical solution to McDowell's decidedly sacrilegious yearnings.

Thematically, *CAT PEOPLE* deals with the Freudian thesis that if a society is built on the family unit, there is a resulting amount of repressed sexual energy. And what is repressed, Ormsby/Schrader hint, usually finds its release—often in a violent form. Thus, the "monster" of metamorphosis becomes a double-edged horror: the unhealthy repression of sexual desires and incest, with sex and incest the two great conscious taboos of American culture. In examining such burning topics, it may be that Ormsby/Schrader have immediately put their audience at arm's length. *CAT PEOPLE*'s poor boxoffice reception indicates that moviegoers prefer sim-

ple-minded horror-fantasy that doesn't stir their feelings of guilt.

If Heard, a fine American actor who has yet to receive his due recognition, is meant to suggest Schrader, and Oliver's obsession with Irena is supposed to represent the film's emotional centerpiece, then Ormsby and Schrader fail to give weight to support the argument. Heard quickly establishes Oliver's winsome, intellectual side, but is hard-pressed to clue us into his sketchily-drawn character's compulsion, as he did so effortlessly in *HEAD OVER HEELS*.

Kinski, on the other hand, is admirable in a tricky role: sexy, genuine, and intriguingly androgynous. While she may not steep with menace, she captures Irena's feline qualities nicely.

As the original *CAT PEOPLE* relied upon suggestion to convey the heroine's transformation into a panther, Schrader and Ormsby have been severely criticized for showing what Tourneur left to the imagination. Psychological horror is a precious commodity indeed, but literalness has its place in the genre too, especially when well-executed, which it is here. If anything, there's too *little* shown, particularly considering the quantity of makeups Tom Burman apparently created for the film, and Burman is not always well-served by the lighting of the effects sequences.

Where Schrader's literal-mindedness fails is in a number of non-effects scenes, where the dramatic payoff doesn't warrant what has preceded it: the slow pan over the hotel room where a nude McDowell surveys the mutilated body of a girl he picked up earlier in a cemetery; and a reprise of the swimming pool scene from the '42 version,

which here feels particularly false and contrived, since, unlike the original, jealousy has not been a factor in Irena's dealings with Annette O'Toole's Alice. The scene is also a cheat: the panther O'Toole thinks she hears has to be bogus, since Irena hasn't transformed.

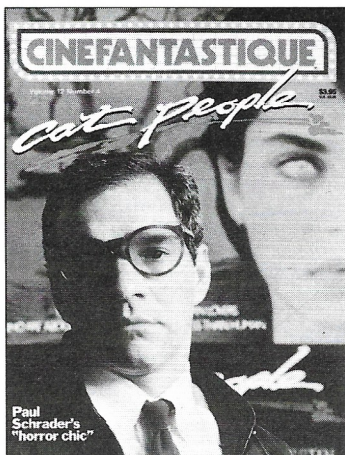
I could also have done without the William Castle shock schtick: the dog that leaps out at O'Toole while she is jogging, the leg of Oliver's dead friend that swings down on him as he approaches his jetty house, and worst of all: the embarrassing reuse and misuse of the screeching trolley wheels, which in Tourneur's hands sounded uncannily like the hiss of a panther; here it's just another cranked-up Dolby sound effect, designed to make the audience jump.

Such cheap shots aside, Schrader demonstrates a sure hand in the action scenes, three of which—the tranquilizing of the McDowell-panther in the hotel, his later ripping off Ed Begley Jr.'s arm, and Heard's final confrontation with the cat, whom O'Toole dispatches with a shotgun—are probably the best directorial work he's ever done: tense, exciting and perfectly sustained.

Schrader's approach to relationships and his audience may be tinged with a (as Alice says of a jammed cash register in the film) "you have to hurt it or it won't respond" attitude, but with *CAT PEOPLE*, he has effectively drawn upon his idiosyncracies to create a film which is both absorbing and expressive of his troubled personality.

Kyle Counts

LETTERS



HE'S MAD AS HELL AND NOT GOING TO TAKE SCHRADER'S CAT PEOPLE

I found the comments by director Paul Schrader concerning CAT PEOPLE [12:4:28] to be extremely annoying. First, he states that his version is not a "remake." That's like saying that a chair is not a chair. Next, he states that the film isn't a horror film. That's the same rationalization used by William Friedkin about THE EXORCIST, as if making a genre film were something to be ashamed of. Let's call a spade a spade, with no "artsy" pretensions. Although there are some very nice things in the new CAT PEOPLE, it's basically a sexed-up version of the original Val Lewton classic, in which Schrader and screenwriter Alan Ormsby get a chance to work out their neuroses and sexual obsessions on-screen.

Schrader and Ormsby also belittled the source material, calling Lewton's CAT PEOPLE "a very good B-movie." It's just another example of the condescending attitude they have towards the horror genre, Alan Ormsby's past credits aside.

But perhaps what irritated me even more was Schrader's statement that "horror films are dying," when they have never been more alive. If Universal really agreed with Schrader, I doubt they would have taken out huge ads in film magazines (including this one) announcing all the new horror films they've backed. If horror films ever *do* die out—which I seriously doubt, since they've been with us since the cinema's inception—it will be because pseudo-intellectual, pretentious bores like Paul Schrader are allowed to make them—and then to claim that they didn't.

Bruce Hallenbeck
Valatie, New York

FLACK OVER A REVIEW BY CONAN'S "FLACK"

Perhaps I have a crazed, unrealistic notion of critical impartiality, but I

take serious exception to your publishing Paul M. Sammon's gushy ode to CONAN THE BARBARIAN [12:4:49]. At last count, Sammon has already churned out two cover articles and several shorter preliminary articles on that same movie in your magazine. By your own admission in a previous editorial [12:2/12:3:3], Sammon is on the Universal payroll, "embarked on a new career as publicity flack for the production... trumpeting the film's virtues..."

By all means, Mr. Sammon—ignore conflict of interest and blow the hell out of that horn, but must readers expecting some semblance of critical objectivity be subjected to your open-note symphony? So much for CFQ's self-vaunted critical and journalistic integrity. You might just as well reprint the hyperactive bilge cranked out by studio flacks which you sanctimoniously accuse other magazines of doing.

Dan Scheffer

Pacific Palisades, California

Your subscription ad last issue stated: "You'll never confuse us with a press kit." Are you joking?

Your writer gets a junket to Spain for CONAN THE BARBARIAN. The distributor hired him to puff the

pic at SF conventions. He writes a double issue on the film. Now he writes a review of CONAN. A classic folks. Great stuff, you'll love it.

Sorry people, I can't handle a magazine that hires a reviewer who is employed to hype the film he is reviewing. Nobody I talked to who saw the preview had any enthusiasm for the film. Bad acting, dumb script. I only heard good things for the sets and costumes, and I don't lay out \$5.00 to see sets and costumes.

Emily Scanlan

San Francisco, California

Excuse me, but have you folks ever heard of conflict of interest? How could you even consider running a review on CONAN written by Paul Sammon, whom you described as a "publicity flack for the production, in the employ of distributor Universal Pictures."

Small wonder he judged it, "one of the finest fantasy films ever, an instant classic..." Did you really believe Sammon could approach CONAN objectively? Why not just let DeLaurentiis critique the film and to hell with it?

Pat Cannon

Chicago, Illinois

Of course we thought Paul Sammon would approach his review of CONAN objectively—we wouldn't have assigned it to him otherwise. Perhaps a brief history of Sammon's involvement will silence all questions.

John Milius' office contacted us in November, 1980, and offered to let the magazine send a reporter to Spain—at our expense—to cover the filming of CONAN. We offered the assignment to a number of writers; Sammon accepted shortly thereafter. His association with Universal—talking about the film at SF and fantasy conventions—came months later, following the publication of his initial feature story on CONAN, which appeared in our Vol 11 No 3 issue (September, 1981). We had no objection to Sammon's convention speeches, since we felt they could do nothing to lessen his effectiveness as a reporter. In our recent double issue we mentioned his ties to Universal to assure our convention-going readers we weren't trying to hide anything.

And we're not. Sammon has been a regular contributor to our pages since 1976, and has never been timid at throwing critical brickbats. CONAN deserved praise, in our opinion, as well as his.

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SOMETIMES CRYSTAL BALLS ARE GLASS

The blurb on E.T. in your May-June issue (12:4:8) was entirely uncalled for. How is it that Steven Spielberg (who has delivered first-rate entertainment far more consistently than the lesser talents your magazine champions) earns such cynical and vicious speculation on a movie that had yet to be released? You stated that because Universal is opening E.T. THE EXTRATERRESTRIAL in 1,500 theaters, the film is a dog. Why did CONAN THE BARBARIAN, which opened in 1,300 theaters and has since gone to 1,600, escape identical speculation? Possibly because your magazine was given so much advance materials for your special double issue? It is a pity that the quality of your magazine's observations don't match the quality of the paper they're printed on. For the record, I'm betting that E.T. will be one of the years finest films.

B. Bird
Fairfax California

And so it is. Our speculations on E.T. have caused us more than a little embarrassment. They were based on off-the-record interviews with sources close to the production. This information—the best that could be obtained under Spielberg's news blackout—was obviously inadequate to form an

accurate assessment. Predicting the future is a risky business.

DON'T HOLD ANYTHING BACK! WHET ME GOOD!

On numerous occasions in letters columns past, I've noticed fans expressing discontent with your policy of revealing plot summaries or details in advance of a films' release, thereby spoiling the element of "surprise." I, for one, do not understand this attitude, which seems to attach undue importance to the ignorance of the audience at large. The thrill of watching a spectacle on screen isn't quite the same as talking about it beforehand, and I never minded my appetite being whetted by being tipped on what to expect next.

Please keep us as well informed as we can be about works in progress, and don't feel you are ever letting the "cat out of the bag"—only the film itself can do that. The only surprise that's really worth worrying about, and one we can all feel comfortable with, is whether a film will be any good or not.

Greg Feret
Chicago, Illinois

DON'T PEEK AT SNEAKS

I must comment on your brief notice about the mixed reactions to sneak previews of BLADE RUNNER [12:4:11]. Funny, I always thought

the purpose of a sneak preview was to see what changes needed to be made, and further editing done, before a film was released. So what's the big deal?

And as to Harrison Ford, why shouldn't we accept him in this role? I'm sure we are well aware that this is not RAIDERS OF THE LAST ARK, and can learn to live with it.

Barbara E. Brayton
Denver, Colorado

We did not intend that our brief article be considered a review of BLADE RUNNER—we'll be doing that next issue. It's our policy not to review such works-in-progress, unless clearly identified as such. However, whenever a film of BLADE RUNNER's importance is shown to the public prior to final editing, we think most readers are anxious to know about it, and to learn what the crowd's reactions were.

WHAT HAPPENED TO...

Whatever happened to the double issue on STAR TREK—THE MOTION PICTURE you announced back in Vol 10 No 1? In your letters page in Vol 10 No 2, you said it would be out in December. I assumed you meant December, 1980. I was very much looking forward to that double issue.

Jon E. Pryor
Panama City, Florida

We've been looking forward to printing the STAR TREK—TMP double issue as much as you've anticipated reading it. We feel interest in the troubled production has not waned in the intervening years, and are still committed to the issue. However, numerous delays, coupled with the sheer scope of the project, make it impossible to give an exact publication date. Fortunately, our coverage of the sequel (see page 50) is a bit more timely.

MORE ON FILM RATINGS

Unlike David Balsom, whose letter you printed last issue [12:4:54], I am grateful for the "film ratings" page you've recently installed. In my opinion, your reviews don't give away too much of the plot and your cynical critics are usually very credible in praising a film, therefore I look forward to viewing a film that is given a good evaluation by any of your writers.

Ray E. Boyce, Jr.
Clemson, South Carolina

CORRECTION

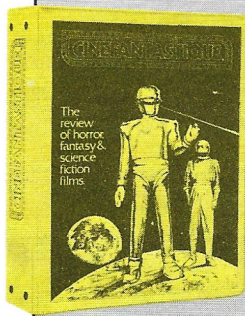
Last issue, we incorrectly referred to a flawed effects shot from MEGA-FORCE as the responsibility of the Introvision front-projection process. In fact, the sequence should have been credited to Zoran Perisic and his "Zoptic" process. We regret the error.

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